

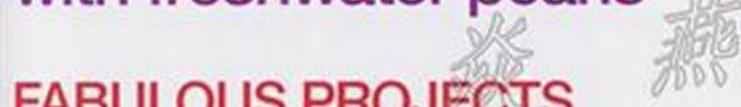
# BEAD & BUTTON®

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Wire  
and chain  
dangles  
p. 106

## Stitch a gemstone pendant

with freshwater pearls



Make a scallop-edged bracelet in right-angle weave p.84

## FABULOUS PROJECTS



Create charming herringbone flowers p.80



## PLUS

Bead-embroidered cuff p.88

Embellished ladder stitch necklace p.124

Snowflake ornament p. 128



*Surround a stone cabochon with peyote stitch p.76*

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**BONUS!** 12 pages of inspiring bead artistry from our 7th annual Bead Dreams competition p.30

# Welcome

October 2006 | issue 75



page 110



page 64



page 124



page 84

## 8 | From the Editor

## 10 | Letters, etc.

## 16 | Tips & Techniques

A beader's guide to ergonomics

## 22 | Patterns

## 30 | Your Work

2006 Bead Dreams exhibit

## 46 | For Beginners

Pearl bracelet

by KATIE JO GLAVES

## 52 | Chic & Easy

Lampwork and gemstones  
by NANCY SELTS PUFFER

## 58 | Quick Stitch

Briolette bracelet

by TONI TAYLOR

page 106

## 64 | Clearly Crystals

Circular right-angle  
weave pendant  
by BARB SWITZER

## 70 | Wire Expressions

Wire-wrapped bracelet  
by MIACHELLE DEPIANO

## 76 | Accent a beaded bezel with keshi pearls

A peyote stitch pendant is  
front and center on a spiral  
rope neckstrap  
by LAURA McCABE

## 80 | Whimsical herringbone flowers bloom in bold colors

Delightful flower charms  
dangle from a right-angle  
weave base

by BONNIE O'DONNELL-PAINTER

## 84 | Seed bead loops add drama to a right-angle weave band

Create a scalloped edge  
to change the shape of  
this bracelet  
by CONNIE BLACHUT

## 88 | Surround a glass cabochon with embroidered leaves and vines

Seed beads and dichroic glass  
pair up in a comfortable cuff  
by LAURIE MARCUS

## 92 | Accent your wardrobe with a macramé belt

Macramé knots make fashion  
accessories that get noticed  
by IRINA SERBINA



page 100



page 52

**96 | Make an elegant impression with a two-needle technique**

Stitch a necklace with pearl and crystal motifs

by NORIKO ROMANKO



page 80

**128 | Make a quick holiday ornament**

Get a head start on winter decorating with easy beaded snowflakes

by SANDRA D. HALPENNY



page 76

**100 | Lea Zinke embraces the creative life**

Her glass beads portray nature's bounty in glorious detail

by PAM O'CONNOR

**114 | Natural treasure**

With a background in botany, artist Karen Paust set out to bead every plant and insect that crossed her path

by PAM O'CONNOR

**118 | Frame freshwater pearls with lacy ruffles**

Pinch beads stitched in right-angle weave form the base of this bracelet

by DOTTIE HOESCHEN

**124 | Bugle beads embellish a square stitch necklace**

A square stitch band is the starting point for a lovely necklace

by JUNE WISEMAN

**138 | Claymaker**

Metal clay pendant with cabs

by HEIDI KUMMLI

**144 | Bead Soup****150 | Calendar****156 | Basics****202 | Spotlight****ON THE COVER**

Pearl accents enhance a cabochon pendant, p. 76.  
Project by Laura McCabe.  
Photo by Bill Zuback.

**STITCH GUIDE**

crochet	110
embroidery	76, 88, 138
herringbone	80
ladder stitch	46
macramé	92
netting	128
peyote	76, 88
right-angle weave	64, 80, 84, 118
spiral rope	76
square stitch	124

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page 58



page 88



page 96

# From the Editor



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Here's something I believe most *Bead&Button* readers have in common: we were very young when we picked up our first craft skills. I asked about this in a recent poll on our website and learned that most of you were preteens or younger when you got hooked. (See the chart, p. 10.)

I was particularly interested in your comments that accompanied the poll. One person said she learned to weave with palmetto from a swamp. Several people recalled making clothes for their dolls. A few mentioned learning crafts as Brownie scouts. But most of your stories described a first craft experience with either a mother or grandmother at your side.

My story isn't much different. When I was eight years old and living in New Jersey, my grandmother took the bus from New York to spend a few days with us. During her visit, she produced a skein of thick cotton yarn and a crochet hook from her bag. "Come sit by me," she said, "and I'll teach you how to crochet." The pink pot holders we made that afternoon were lopsided and stiff, but I learned to do chain stitches and single crochets before she headed back to the city that evening. And crochet was just the beginning.

I've been making things with my hands for years, and the pleasure I get from a skein of wool, a yard of cloth, or a hank of beads still hasn't diminished. I bet most *Bead&Button* readers feel the same. We're connected by a lifelong passion for making things. When we run out of time or get sidetracked, we might neglect that side of ourselves, but it doesn't go away.

The pot holders are long gone, but that afternoon, my grandmother gave me an unexpected gift that I've enjoyed throughout my life. I wonder if I remembered to say thanks.

Editor, *Bead&Button*  
editor@beadandbutton.com

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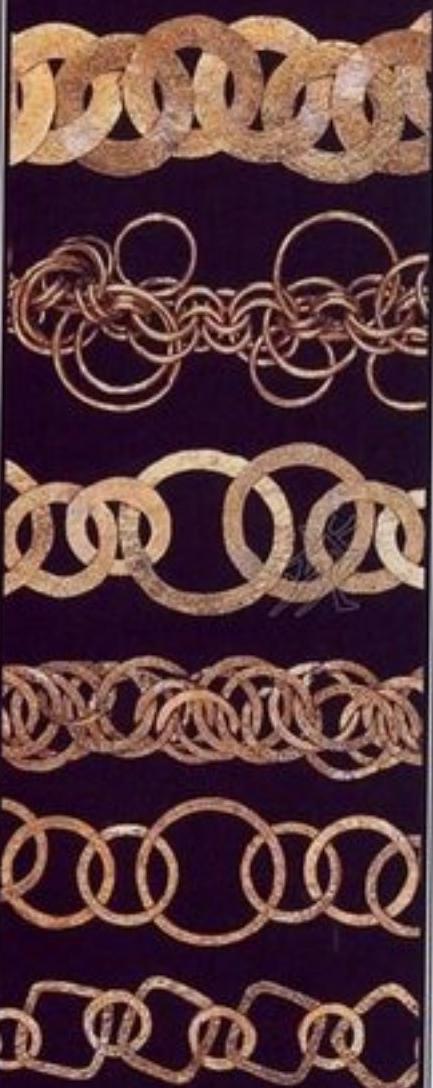
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# Letters, etc.

### Good scents

I thoroughly enjoyed Deni Whaley's scented beads in the August issue. I don't know if I'll ever have the time to stitch a necklace like hers, but I like to imagine that one day, wearing a rainbow-hued necklace and smelling like roses, I'll be the envy of all my friends.

Caroline Kaplan, via email

### Stretch it out

I have been beading for years and have had to slow down my progress due to muscle aches. However, after performing the stretches in "Bead Healthy" in the August issue, I

found immediate relief. I now have the stretches in a page protector taped to my lap desk where I bead. Thank you for these very helpful stretches, Cindy Marti! Now, I can bead healthy again.

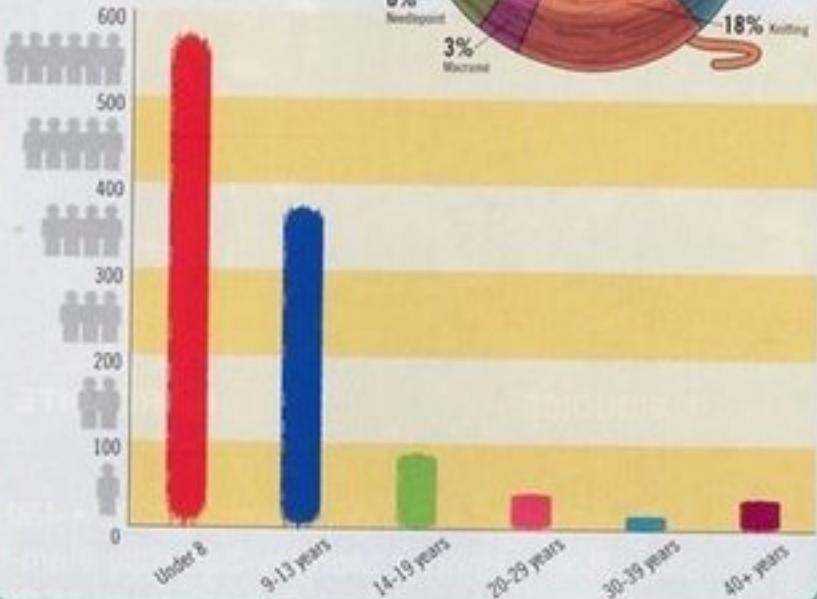
Denise Baum, via email

### Making substitutions

Now that silver and gold prices are very high, I've started to substitute inexpensive, coated-copper craft

### Web poll: first crafts

We asked beaders about their first craft experience, and close to 1200 people responded. Most said their first craft was sewing, crochet, or knitting. More than 84 percent were 13 or younger when they started. And two-thirds learned from a parent or grandparent who should be thanked.



## Letters

In "Minute fine needlework with pegs like sticks" in the August issue, there is an error in figure 3 on p. 70. Please go to beadandbutton.com and refer to our Resource Center for a corrected illustration.

We love hearing from our readers, so let us know what's on your mind. Send your letters to Editor, Bead & Button, Po Box 1612, Waukesha, Wisconsin 53187 or editor@beadandbutton.com.

**Glass, not stone**

I usually read Bead & Button from back to front, so the first photo I looked at in the August issue was the butterfly necklace. Of course, I thought it was a slice of some interesting type of stone, and I never bothered to read any of the words. About a week later, I took a closer look and was shocked to see that the butterfly wings were actually glass. Nice work, Bryan Kinsol!

E.R., Sunn, via email

**Correction**

In "Minute fine needlework with pegs like sticks" in the August issue, there is an error in figure 3 on p. 70. Please go to beadandbutton.com and refer to our Resource Center for a corrected illustration.

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# Tips & Techniques

## Working with Power Pro

It took me a while to figure out how to work with Power Pro without frustration. I never gave up on it, however, because in my opinion, it's the best product available for bead-weaving with abrasive materials such as crystals, metal, bugle beads, etc., as in my hardware necklace that appeared in the August 2006 issue. Here are some tips on how to use Power Pro successfully.

- Holding the cord under tension, cut it at an angle with Fiskars for Kids scissors (other scissors and cutters may or may not work, but these will).
- For easier needle threading, condition or wax the angled end, and flatten it between your thumb and index finger.
- Wax the cord to increase its durability with abrasive beads.
- Camouflage any exposed cord using permanent markers that match your beads.

— Karen Leonard, Mission, Texas



## Hang it up

I glued a picture-hanging loop to the top of my bead design board and used it to hang the board on the wall of my craft room. Now it's out of the way and protected from bumps until I'm ready to string again.

— Karen Leonard, Mission, Texas

## Stiffened felt

If you enjoy doing bead embroidery, try stiffened felt as your base. Sold as Friendly Felt and Eazy Felt, it's easy to draw on and cut, it stays stiff while being stitched, and it's very inexpensive (usually less than \$1 per 12 x 18-in./30 x 46cm sheet). It's available in several colors and can be found in most craft stores.

— Rhonda M. Guy, Lexington, Kentucky



## Tips & Techniques

Xuron high-precision scissors



Soft Flex flush cutters

# a beader's guide to ergonomics

**er•go•nom•ics** (noun): an applied science concerned with designing and arranging things people use so that the people and things interact most efficiently and safely (from Merriam-Webster's Collegiate Dictionary, 11th edition)



Bad ergonomic posture

Beaders, like other people who engage in repetitive activities for long periods of time, are at risk of developing repetitive strain injuries (RSIs), such as carpal tunnel syndrome and tendinitis. Because many of us work in hunched positions and in bad light, we are also prone to an assortment of back, neck, and vision problems (see our "Bead Healthy" exercises in the August 2006 issue).

Ergonomics, often referred to as "fitting the task to the person," attempts to reduce the occurrence of RSIs and chronic pain while increasing efficiency with correctly designed tools and work environments. Manufacturers of products as varied as chairs, tools, and household equipment have taken notice.

While we can all benefit from improved products, it's important to understand that no single tool is perfect for every job or for every person. The key is to choose items that fit you comfortably and help you work more efficiently.

The following guidelines may help prevent the development of an RSI or other injury:

- do not hold a position for too long – interrupt your work at least once every 30 minutes to release tension
- move with smooth, fluid motions – sharp, jerking movements can cause injury or damage
- don't overexert – if you're doing something that takes too much effort, try a different position
- work in neutral positions – holding your joints at sharp angles applies undesired pressure
- vary your tools to force you to use different hand positions and postures
- test tools prior to purchasing them to make sure they feel comfortable
- take the time to set up your work station for comfort and efficiency

*Our thanks to Dr. Colleen McDonough of ergosew.com for her information and assistance.*

## helpful products

### lighting & magnification

Daylight table-top magnifying lamp

Good lighting and magnification can help ease eye strain, a common complaint among beaders.

For good eye health, follow these guidelines:

- choose a flexible full-spectrum light that illuminates your work area evenly
- use magnification if necessary
- every 20 minutes, look 20 feet away for 20 seconds

Telesight clip-on magnifier

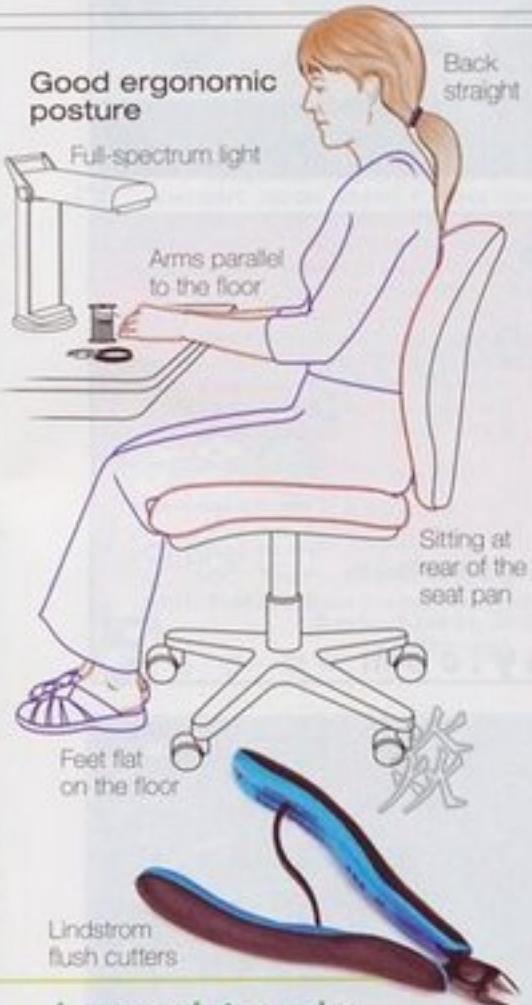
Magni-focuser

### posture aids

Many beaders slouch or hunch their shoulders as they work. The following posture aids can help you develop better posture (see the illustrations above for examples of good and bad posture) and promote healthy beading:

- try a posture brace like the Posture Pleaser or Posture Perfect to prevent yourself from hunching your shoulders
- sit on an exercise ball, ergonomic chair, or Dynadisc to develop core strength
- use a wrist brace to maintain a neutral position in your wrists

Body-rite Posture Pleaser



## hand tools

Ergonomic hand tools are designed to reduce the musculoskeletal effort and stress required to perform repetitive hand work. Look for the following features when choosing ergonomically designed hand tools:

- extra-long handles (4 in./10cm or longer) that reach beyond the median nerve area of the hand (shorter handles can dig into the nerve, causing pain and reducing blood flow)
- thick, rounded handles with cushioned grips that reduce the grip strength required to use the tool
- adjustable, spring-loaded return



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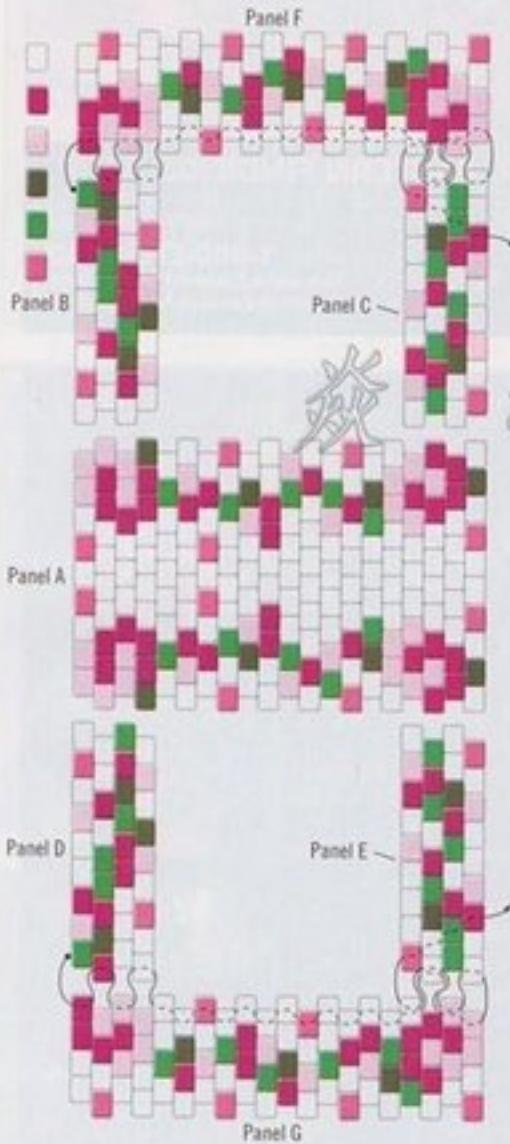
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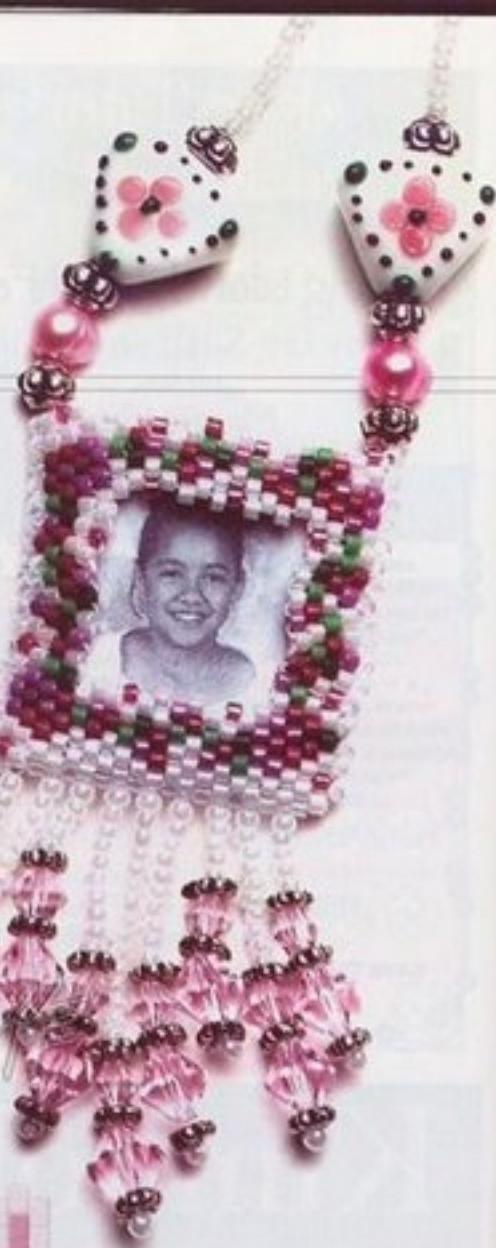
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# Patterns

Readers share their favorite patterns, including a picture frame pendant, skull charms, and a cockatiel.



燕



**Picture frame pendant**  
Hold your loved ones close to your heart with a charming picture frame pendant. Working in peyote stitch, begin at the bottom left-hand corner of panel A. Continue along the left-hand side with panel B. Using a new thread, add panel C. Flip the piece over, and stitch panels D and E. Make panels F and G separately, then attach them as shown. When the entire piece is complete, fold it in half, and stitch the sides together with a decorative edging. Add fringe between the beads of the bottom row, and string or stitch a neckstrap.

— Jennifer Creasey, Aleknagik, Alaska; [creasey@starband.net](mailto:creasey@starband.net) or [polarbeads.com](http://polarbeads.com)

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Visit [beadandbutton.com](http://beadandbutton.com) to download these three patterns.

Polly wants a cracker? Bird lovers will delight in this charismatice cockatoo. Work in peyote stitch, and finish it as desired to make a multicolored purse or wall hanging.

Melissa Johnson, Blanchard, Mich.  
garn:geocities.com/mysticspiritz-at

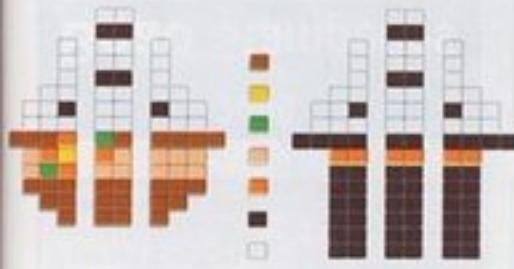


—Robonda M., Gru, Lexington, Kentucky; reading@alltel.net

Make a small loop for hanging.

This creepy couple makes an adorable pair of earrings or bracelet charms. To make them without thread showing along the sides, work vertical patterns vertically in square stitch. Begin with one of the two middle vertical rows, square stitch the other middle vertical row, and continue working in the same direction. When you've finished one side, sew through the beadwork to the starting row, and stitch the other side.

Mr. and Mrs. Bones



# Pattens

# Your Work



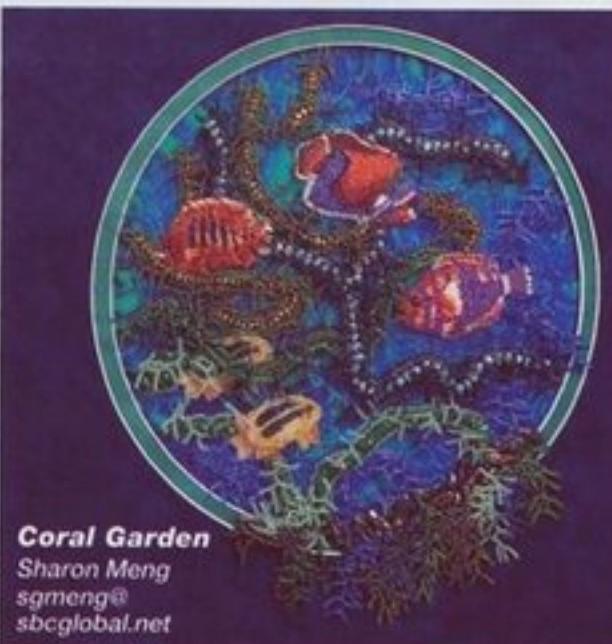
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▲ **Cherry Blossoms**  
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## 2006 Bead Dreams Competition

This spring, *Bead & Button* held its seventh annual Bead Dreams competition of contemporary bead artistry. We chose 84 works to put on display in June at the *Bead & Button* Show in Milwaukee, and we are delighted to include photos of each of those pieces here. These photos and more are online at [beadandbutton.com](http://beadandbutton.com).

Our thanks to the sponsors of this year's competition: Fire Mountain Gems and Beads, Soft Flex Company, Rings & Things, Beadalon, Rio Grande, and Art Clay World, USA.



**Coral Garden**  
Sharon Meng  
[sgmeng@sbcglobal.net](mailto:sgmeng@sbcglobal.net)

# nonwearable PRIZE CATEGORY

BEAD DREAMS



>> **It's a Mystery**

Janice Berkebile  
[drgontfly327@hotmail.com](mailto:drgontfly327@hotmail.com)

3rd tie

▽ "Sweet" Glass Basket with Moss  
Jennifer Gallagher  
Los Angeles; [phgallagher@sbcglobal.net](mailto:phgallagher@sbcglobal.net)



2nd

▲ **Kerchief Box**  
Ingrid Bernhardt  
[ingridbernhardt.com](http://ingridbernhardt.com)



<< **On the Town**  
Sherry Serafini  
[serafinibeadedjewelry.com](http://serafinibeadedjewelry.com)



<< **Whimsy Cat**  
Tania M. Begg  
Cape Coral, FL  
[wlb2035@aol.com](mailto:wlb2035@aol.com)



>> **Yahg-Nang**  
Nam-Son Choi  
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# Your Work

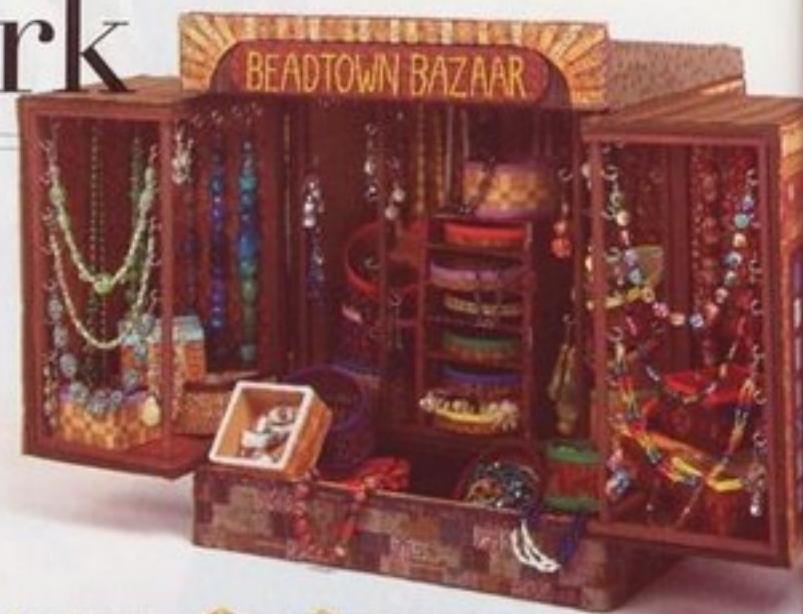
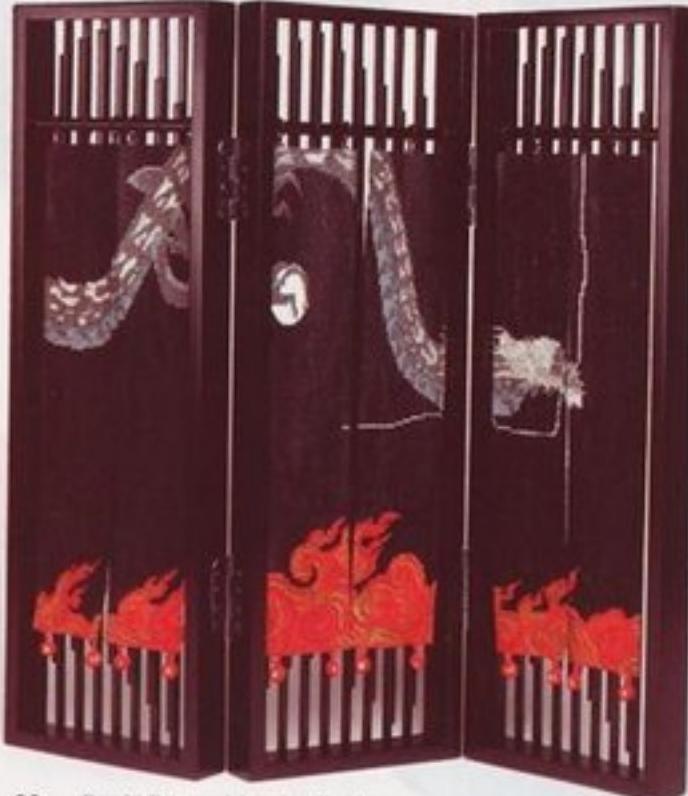


**Pumpkin Bag**  
Heidi Kummler  
Nederland, CO  
[freespiritcollection.com](http://freespiritcollection.com)

**Lovey-Dovey Evening Bag**  
Patricia Kraemer  
Zumbro Falls, MN  
[pat.kraemer@roch.edu](mailto:pat.kraemer@roch.edu)



**Japanesque**  
Hiromi Ogawa and  
Mariko Ogawa  
Hokkaido, Japan; [park1.aeonnet.ne.jp/~hachi](http://park1.aeonnet.ne.jp/~hachi)



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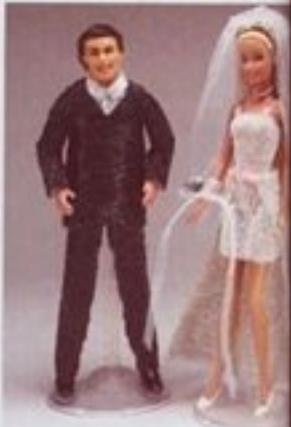
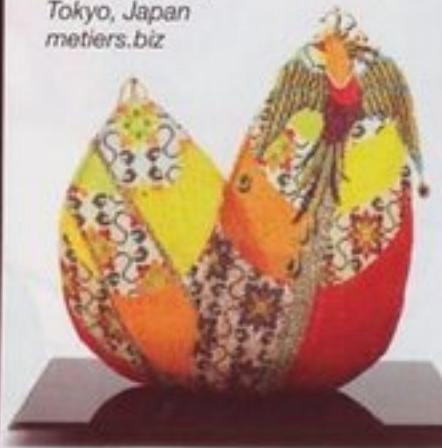


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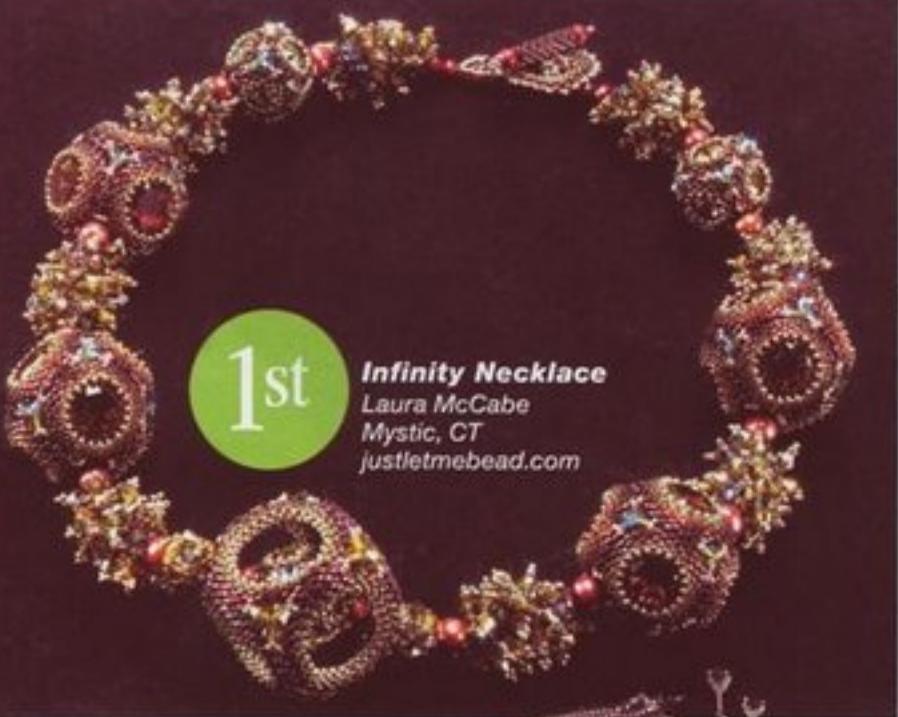


**Millie**  
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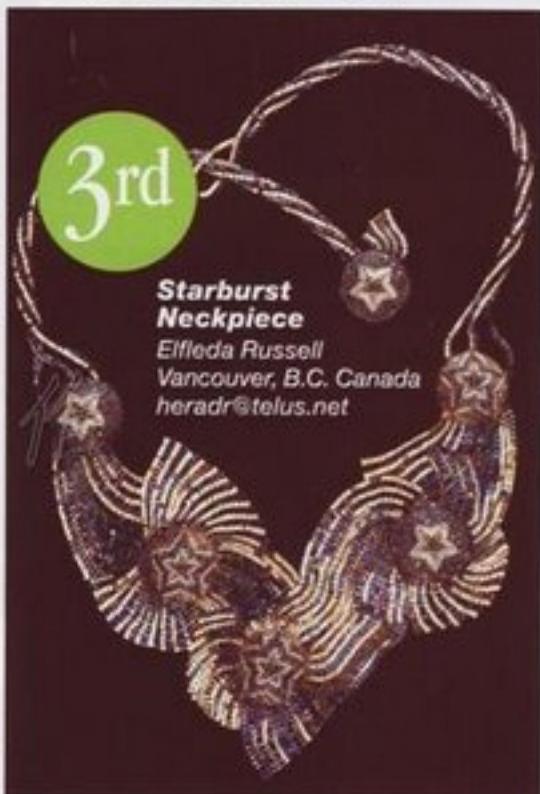
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2nd



3rd

**Starburst Neckpiece**  
Elfrieda Russell  
Vancouver, B.C. Canada  
[heradr@telus.net](mailto:heradr@telus.net)



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[garlicvino@aol.com](mailto:garlicvino@aol.com)

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Promised You...**  
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Anchorage, AK  
[pzobel@dmgz.com](mailto:pzobel@dmgz.com)



▲ **Flowers  
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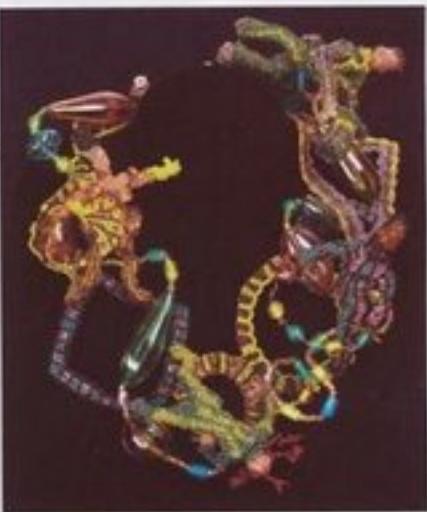
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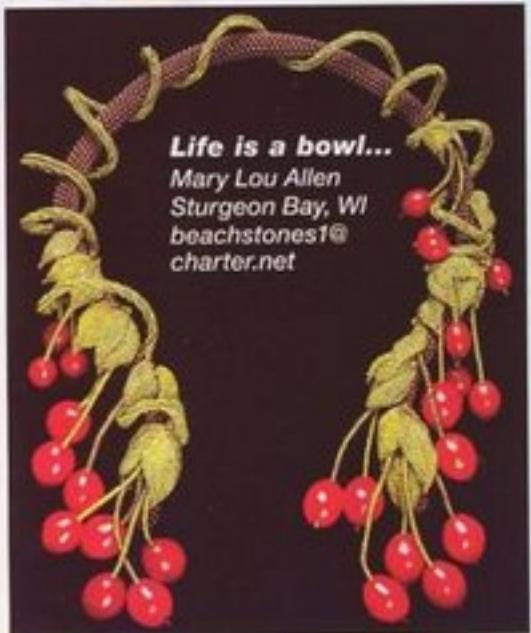
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**Multiplicity**  
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Sykesville, MD  
[beadsbeadingbeaded.com](http://beadsbeadingbeaded.com)



**Into Balance**  
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Minneapolis, MN  
[mnartists.org](http://mnartists.org)



**Life is a bowl...**  
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Sturgeon Bay, WI  
[beachstones1@charter.net](mailto:beachstones1@charter.net)



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Brookfield  
designer  
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>> **Butterfly Wings Necklace**

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Canada  
[heradr@telus.net](mailto:heradr@telus.net)



>> **The Dragon**

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Israel  
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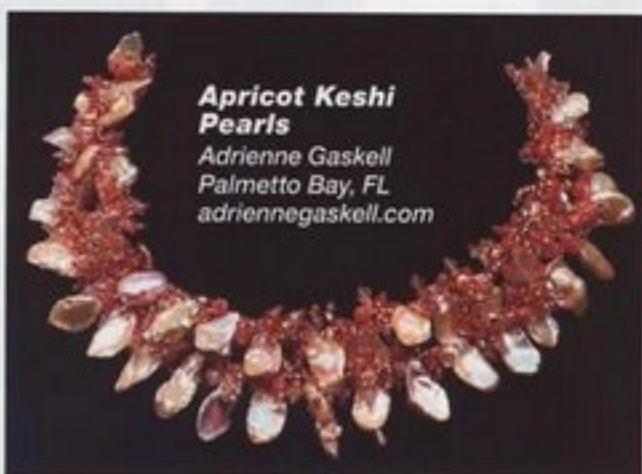


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and Laurel Kubby  
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**>> Passage**  
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[lumediluna.com](http://lumediluna.com)

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Suzanne Golden  
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Judy Dunn  
Acton, MA  
[judydunn.net](http://judydunn.net)



**Flower Jungle**

Kim O'Neill  
[kimoneill@adelphia.net](mailto:kimoneill@adelphia.net)

>> **Etruscan Carnival Vessel**

Katerina Musetti  
Greensburg, PA  
[katerinamusetti.designs.com](http://katerinamusetti.designs.com)



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<< **Animalistic Jazz Band**

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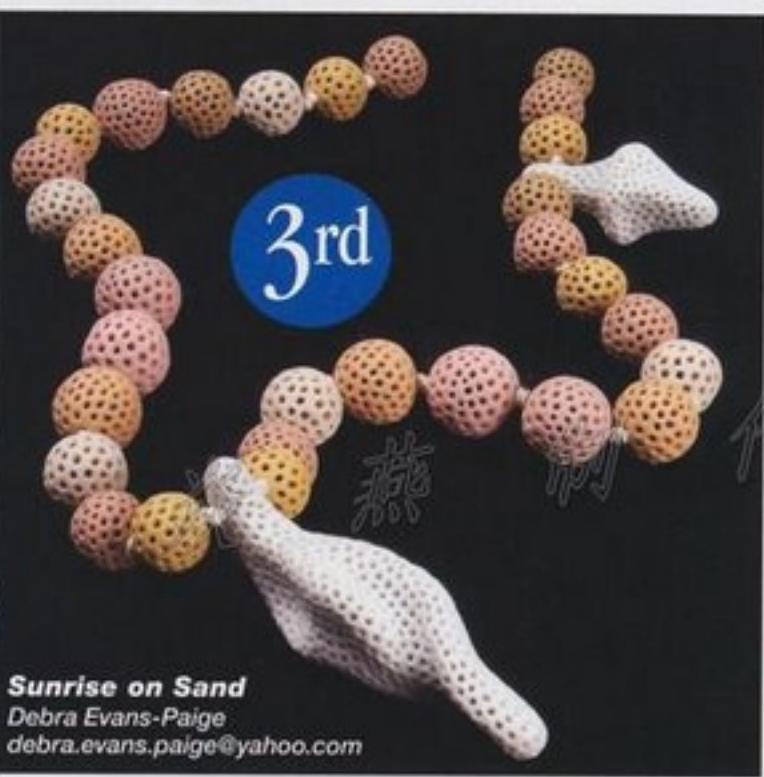
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[flamekissedbeads.com](http://flamekissedbeads.com)

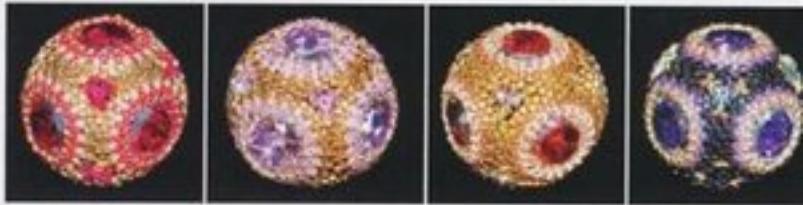
>> **Silver Fantasy**

John Winter  
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>> **Crown Jewels**

Laura McCabe  
Mystic, CT  
[justletmebead.com](http://justletmebead.com)



# Pearl Windows



## MATERIALS

bracelet 7½ in. (19.1cm)

- 10–12 5 or 6mm freshwater or faux pearls
- 3g Japanese size 1 (3mm) bugle beads
- Japanese seed beads 3g size 11<sup>°</sup>
- 1g size 15<sup>°</sup>
- shank button, ½–¾-in. (1.3–1.6cm) diameter
- Nymo B or O conditioned with beeswax or Thread Heaven
- beading needles, #12 or #13

Learn how to frame pearls with seed beads and bugle beads.

*designed by Katie Jo Glaves*

## step by step

[1] Thread a needle on 2 yd. (1.8m) of conditioned Nymo (Basics, p. 156), and, leaving an 8-in. (20cm) tail, pick up two bugle beads.

[2] Go through both bugles again in the same direction, and pull them snug so they sit side by side (figure 1, a-b).

[3] Pick up a bugle, go back through the last bugle, and continue through the bugle just added (b-c). Pull snug.

[4] Pick up three 11<sup>°</sup> seed beads, a pearl, and three 11<sup>°</sup>s. Go back through the

last bugle, and continue through the first three 11<sup>°</sup>s and the pearl (figure 2, a-b).

[5] Pick up three 15<sup>°</sup>s, and go back through the pearl (b-c). Repeat on the other side of the pearl (c-d).

[6] Pick up three 11<sup>°</sup>s, a bugle, and three 11<sup>°</sup>s. Go back through the pearl, and continue through the first

three 11<sup>°</sup>s and the bugle just picked up (figure 3).

[7] Pick up a bugle, and repeat steps 2–6 until your bracelet is ½ in. (1.3cm) short of the desired length. End with step 3.

[8] Pick up three 15<sup>°</sup>s, the button, and three 15<sup>°</sup>s, and go through the last bugle just added (photo a). Retrace the

**EDITOR'S NOTE:** Because their holes are large enough to accommodate five thread passes, faux pearls work best for this project. If you use real pearls use the thinnest thread you can find and #13 needles.

thread path a few times, secure the tail in the bead-work with a few half-hitch knots (Basics) between beads, and trim.

[9] Thread your needle on the tail, pick up enough 15's to fit around the button, and go through the first bugle (photo b). Retrace the thread path, and secure the tail. •

Email Katie Jo Glaves at [kjglaves@swbell.net](mailto:kjglaves@swbell.net), or visit her website, [kjdesigns.biz](http://kjdesigns.biz).



FIGURE 1

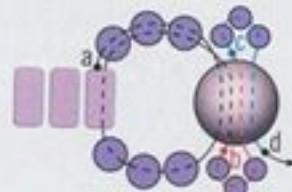


FIGURE 2

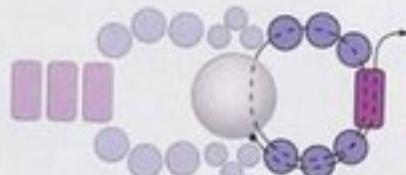


FIGURE 3



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# Lampwork and Gemstones

**MATERIALS**
**necklace 19 in. (48cm)**

- Hill Tribes silver pendant
- 4 25 x 20mm (approx.) flat gemstone nuggets
- 6 23 x 15mm (approx.) gemstone nuggets
- 9 11 x 17mm lampworked beads
- 22 5mm silver beads
- 2-3g 3.8mm silver tube beads (Fire Mountain Gems, 800-355-2137, firemountaingems.com)
- 4-6 size 8° seed beads
- 18 8mm flat silver spacers
- 13mm lobster claw clasp
- 1 in. (2.5cm) chain, 6mm links
- head pin
- 2 crimp beads
- flexible beading wire, .019
- chainnose pliers
- roundnose pliers
- crimping pliers (optional)
- wire cutters
- alligator clip or tape

Stone nuggets partner with lampworked beads in a classic necklace accented with a strand of silver tube beads.

*designed by Nancy Sells Puffer*

**stepbystep**

[1] Determine the finished length of your necklace (mine is 19 in./48cm), add 4 in. (10cm), and cut a piece of beading wire to that length. Cut a second piece of beading wire 6 in. (15cm) longer than the first.

[2] Clip or tape one end of the shorter wire, and center the pendant on it. String one or more 8° seed beads to fill the pendant's bail, so the next beads strung will be positioned past the bail's edges (photo a).

[3] String a 5mm silver bead, a 23 x 15mm nugget, a 5mm, a spacer, a lampworked bead, a spacer, a 5mm, a 25 x 20mm flat nugget, a 5mm, a spacer, a lampworked bead, and a spacer (photo b). Repeat.

[4] String a 5mm and a 23 x 15mm nugget (photo c).

Secure the end of the wire with a clip or tape.

[5] Remove the clip or tape from the other end of the wire, and repeat steps 3 and 4.

[6] To attach the second wire, remove the clip or tape from one end of the beaded wire, and hold the ends of the two wires together. Over both ends, string two 5mms, a crimp bead, and the end chain link. Go back through the beads just strung (photo d). Tighten the wires, and crimp the crimp bead (Basics, p. 156). Trim the excess wire.

[7] On the second wire, string approximately 3 in. (7.6cm) of silver tube beads. Skip the next few beads, and go through the second lampworked bead from the end and the spacers surrounding it (photo e). Make sure the strand of tube beads is long enough to arc gracefully over

the larger beads. Repeat, going through the fourth lampworked bead and the spacers surrounding it.

[8] String approximately 1½ in. (3.8cm) of tube beads and go through the pendant loop. String the tube beads on the second half of the necklace to match the first.

[9] To attach the clasp, repeat step 6, substituting a lobster claw clasp for the chain.

[10] To add a dangle to the chain, string a spacer, a lampworked bead, and a spacer on the head pin. Make the first half of a wrapped loop (Basics), attach the end chain link, and finish the wraps. Trim the excess wire. •

Contact Nancy Sells Puffer at [nancysellsglass@juno.com](mailto:nancysellsglass@juno.com) or visit her website, [nancysellsglass.com](http://nancysellsglass.com).



[a]



[b]



[c]



[d]

[e]

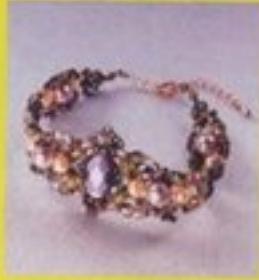
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# Briolette Bracelet



## MATERIALS

bracelet 7½ in. (19.1cm)

- 26 5mm cubic zirconia briolettes
- 52 4mm bicone crystals
- 119 2mm seamless sterling silver round beads
- 28 2.1mm sterling silver tube beads
- lobster claw clasp
- 2 4mm soldered jump rings
- 2 4mm jump rings
- Fireline 6 lb. test
- beading needles, #12
- chainnose pliers

Briolettes and crystals combine with silver accent beads for a sparkling bracelet.

*designed by Toni Taylor*

## step by step

[1] Thread a needle with 2 yd. (1.8m) of Fireline. Leaving a 6-in. (15cm) tail, pick up a 2mm round bead and a soldered jump ring, and sew back through the 2mm (figure 1, a-b).

[2] Pick up a tube bead, a 2mm, a crystal, a 2mm, a crystal, and a 2mm (b-c). Repeat 12 times (c-d).

[3] Pick up a tube, a 2mm, and a soldered jump ring, and sew back through the 2mm (d-e).

[4] Pick up a tube, a 2mm, and a crystal. Sew back through the 2mm between

the last pair of crystals (figure 2, a-b). Pick up a crystal, a 2mm, a tube, a 2mm, and a crystal. Sew through the 2mm between the next pair of crystals (b-c). Repeat the pattern to point d.

[5] Pick up a crystal, a 2mm, and a tube. Sew through the end 2mm and the jump ring. Sew back through the end 2mm (d-e).

[6] Sew through the band to exit at figure 3, point a.

[7] Sew diagonally through the first cluster of crystals (figure 3, a-b). Pick up a 2mm, a briolette, and a 2mm, and sew through the

adjacent crystal and the center 2mm (b-c). Retrace the thread path of the briolette embellishment. [8] Continue diagonally through the next crystal (c-d). Add a briolette embellishment to the other edge as in step 7 (d-e). Retrace the thread path, continue through the next crystal, the 2mm, the tube, and the 2mm (e-f).

[9] Repeat steps 7 and 8 the length of the bracelet.

[10] Secure the Fireline with a few half-hitch knots (Basics, p. 156) between beads, and trim.

[11] Open a jump ring



# 燕 制 作

(Basics), attach it to the soldered jump ring on one end, and close the ring. Repeat on the other end, but attach a lobster claw clasp before closing the jump ring. •

Contact Toni Taylor at [tonitaylor@pacbell.net](mailto:tonitaylor@pacbell.net). Visit [tonitaylor.com](http://tonitaylor.com) to see more of her designs.

## EDITOR'S NOTE:

Do not pull the thread too tight on the first row. A loose tension will allow the crystals to form even clusters when you stitch through the center 2mm beads.



FIGURE 1

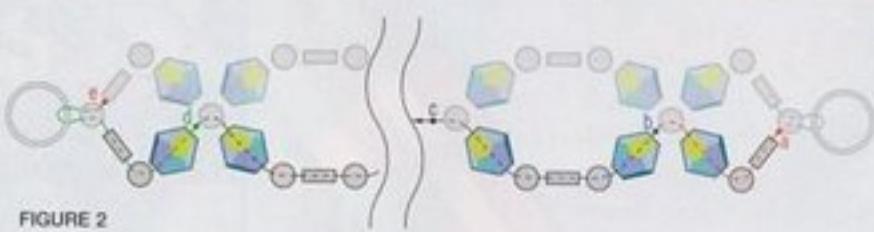


FIGURE 2

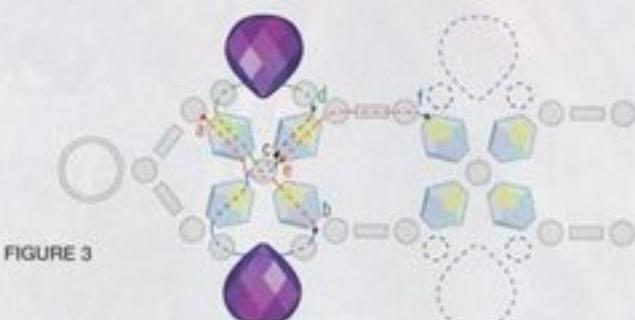


FIGURE 3

# Right-angle Weave in the Round

## MATERIALS

### pendant

- bicone crystals  
16 4mm  
64 3mm
- Japanese seed beads  
16 size 8°  
1g size 11°  
1g cylinder beads  
2g size 15° or 14°
- Fireline 6 lb. test
- beading needles, #13

### necklace 16 in. (41cm)

- bicone crystals  
34 4mm  
20 3mm
- 5g size 11° Japanese seed beads
- 3g Japanese cylinder beads
- clasp
- 2 crimp beads
- flexible beading wire, .014
- crimping pliers
- wire cutters

## EDITOR'S NOTE:

You can substitute other shapes for the 3mm and 4mm bicone crystals; just make sure that they have large enough holes for several thread passes.

Email Barb Switzer at [barb@beadswitzer.com](mailto:barb@beadswitzer.com) or visit her website, [beadswitzer.com](http://beadswitzer.com)

A variation of the right-angle weave stitch lets you create a circular shape that you can embellish with crystals and seed beads.

designed by **Barb Switzer**

## step by step

### Pendant

#### Base

- [1] On 2 yd. (1.8m) of Fireline, pick up an 8° seed bead, two 11°s, a cylinder bead, a 4mm bicone crystal, a cylinder, and two 11°s (figure 1, a-b), leaving an 8-in. (20cm) tail. Sew back through the 8°, two 11°s, and the cylinder (b-c), pulling the beads into a ring.
- [2] Pick up a 4mm, a cylinder, and three 11°s. Sew back through the two 11°s and the cylinder from the previous step (c-d). Then sew through the 4mm, the cylinder, and the two 11°s just added (d-e).
- [3] Pick up an 8°, two 11°s, a cylinder, and a 4mm. Sew back through the cylinder and the two 11°s from the previous step (e-f). Then sew through the 8°, the two 11°s, and the cylinder just added (f-g).

- [4] Repeat steps 2 and 3 until you have 15 rings. To complete the base, pick up a 4mm, and sew through the cylinder and the two 11°s from the first ring (figure 2, a-b). Then, pick up an 11°, and sew through the two 11°s and the cylinder from the last ring. Sew through the 4mm just added (b-c).

### Embellishment

- [1] Pick up a 15°, an 11°, a 3mm bicone crystal, an 11°, and a 15°. Sew through the 11° opposite the 4mm (figure 3, a-b). Pick up a 15° and an 11°, and sew through the 3mm (b-c). Pick up an 11° and a 15°, and sew back through the same 4mm (c-d). Flip the base over, and repeat on the back. Exit the next 4mm on the base.
- [2] Repeat step 1, sewing through the 8° opposite the 4mm instead of the 11° on every other ring.
- [3] When finished, exit a 4mm. Pick up a 15°, a cylinder, and a 15° (figure 4, a-b). Sew back through the cylinder, pick up a 15°, and sew through the next 4mm (b-c). Repeat around the outer edge of the base. When you complete the circle, sew through the first three beads picked up in this step (c-d).
- [4] Pick up a 3mm, a 15°, and a 3mm. Sew through the next 15° (d-e). Repeat around the base.
- [5] Reinforce the outer edge with a second thread path, and exit a 15°.
- [6] Pick up an 11° and a 15°. Sew back through the 11° and into the 15° on the

circle to make a loop. Reinforce the beads just added with a second thread path. Secure the working thread with a few half-hitch knots (Basics, p. 156) between the loops, and trim. Secure the tail in the same manner.

### Necklace

- [1] Center the pendant on two cylinders on 20 in. (51cm) of beading wire. Secure one end of the wire to a crimp bead.
- [2] String a 4mm, a 3mm cylinder, an 11°, and a cylinder. Repeat, adding three 11°s instead of one.
- [3] String a 4mm, a 3mm cylinder, and a 4mm. String a cylinder, five 11°s, and a cylinder.
- [4] Repeat step 3 six times, altering the number of 11°s added each time, as follows: seven 11°s, nine 11°s, 11 11°s, 11 11°s, nine 11°s, seven 11°s. String a 3mm crimp bead, a 4mm, and a clasp. Go back through the 4mm and the crimp bead. Crimp the crimp bead (Basics), and trim the tail.
- [5] Remove the tape, and repeat steps 2-4 on the other side of the pendant with the other half of the clasp.

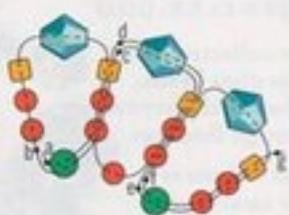


FIGURE 1

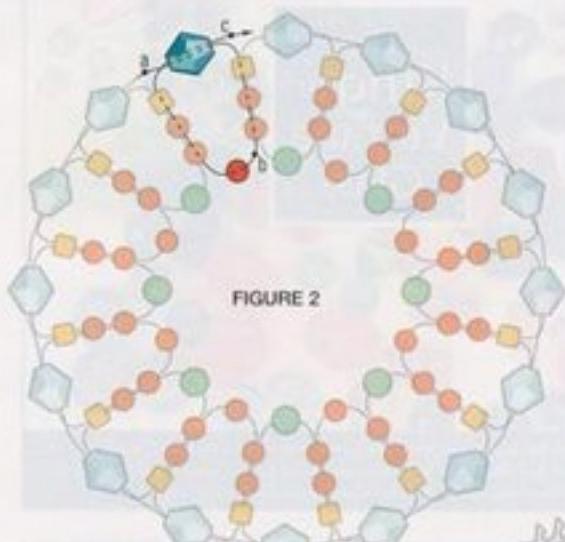


FIGURE 2



FIGURE 3

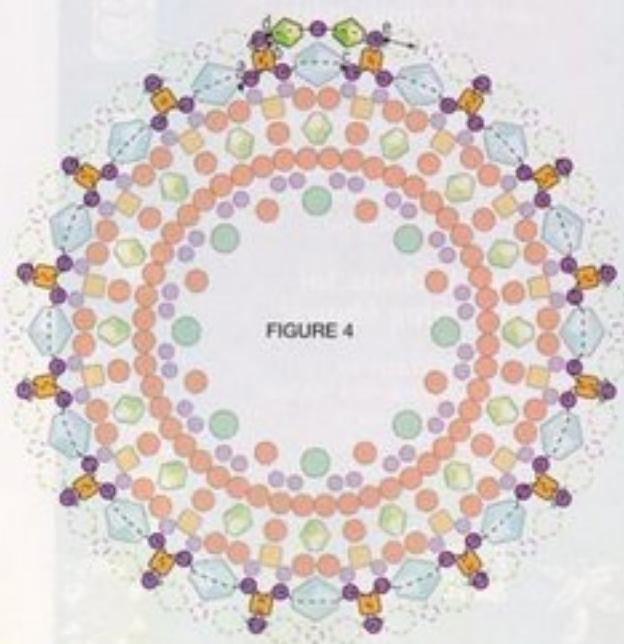


FIGURE 4

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# Wire-wrapped Bracelet



## MATERIALS

- bracelet 6½ in. (16.5cm)
- assorted 4–8mm beads
- 6 ft. (1.8m) 20- to 24-gauge sterling silver wire
- sterling silver bracelet form (Metalliferous, metalliferous.com)
- chainnose pliers
- nylon-coated flatnose pliers (optional)
- wire cutters

Wrap assorted beads around a sterling silver form to make an upscale accessory in a flash. Make your bracelet with a single layer of beads, or wrap layers upon layers for a sculptural look.

*designed by Miachelle DePiano*

## step by step

To create a neat appearance at the ends, wrap the wire in two sections, working from each end toward the middle. As you wrap, your wire may kink. To smooth it out, flatten the kinks with nylon-coated flatnose pliers.

[1] Cut the 20- to 24-gauge wire in half. With one piece, make a right-angle bend

about ¼–½ in. (6–13mm) from one end.

[2] Place the bent end of the wire along the inside of the form at one end. Be sure the tip is pointing away from the end of the form. Nearly wrap the long end of wire around the form (photo a) until the tail is covered.

[3] Pick up one or two beads, and, holding the beads on the outer surface of the form, wrap the wire around

the form (photo b). To add the beads, make another wrap (photo c). Repeat until you reach the middle of the bracelet, picking up beads as desired.

[4] To secure the wire, make a few more wraps without any beads. With chainnose pliers, tuck the tail under the beads on top of the bracelet (photo d). Trim, if needed.

[5] Repeat steps 1–4 on the other end of the bracelet.



**[6]** To make a bracelet that is more sculptural, as in the purple-and-blue bracelet (bottom), add layers of beads using the following methods:

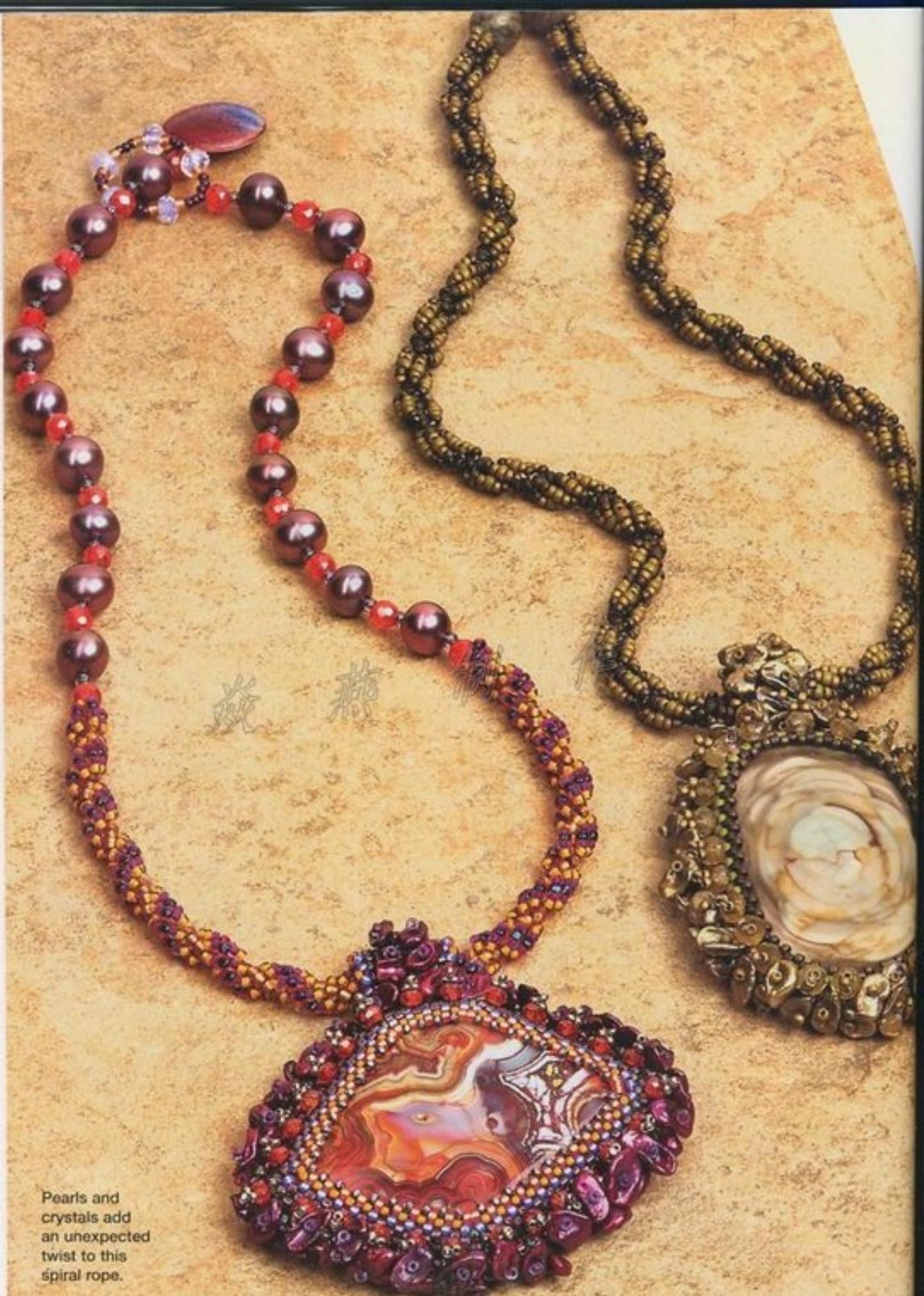
- Continue wrapping around the bracelet form as before, placing the new beads directly on top of the previous layer. To reduce the amount of exposed wire on the inside of the form, use the previous layer as an armature around which to wrap instead of wrapping around the form.

- If your bead holes will accommodate more than one pass of the wire, string a few beads, and go through a bead on the previous layer.
- String a few beads, go under a wire on a previous layer, do not wrap, and continue. •

Contact Miachelle DePiano at [cosmoaccessories@cox.net](mailto:cosmoaccessories@cox.net), or visit her website, [cosmopolitanaccessories.net](http://cosmopolitanaccessories.net).

**EDITOR'S NOTE:** Choose a bracelet form with a flat inner surface. Some bracelet forms are made with round wire, which makes it difficult to get the beads to stay in place.





Pearls and crystals add an unexpected twist to this spiral rope.

# Accent a beaded bezel with keshi pearls

A peyote stitch pendant is front and center on a spiral rope neckstrap

designed by **Laura McCabe**

The secret to designing a successful cabochon pendant is learning to enhance the natural beauty of the stone by surrounding it with the right amount of color and texture. First, select bead colors to match your cab. Then, decide if you want to use only the cab's colors or if you want to create a palette with complementary colors. Finally, decide where each color should be placed. Using a complementary color on the top round will make the colors of the cab pop, while a matching color will make the bezel appear to blend in with the stone.



FIGURE 1

## stepbystep

### Pendant

- [1] Adhere the cabochon to a piece of Ultrasuede approximately  $\frac{1}{4}$  in. (6mm) larger than the cab. If you are using E6000, allow time for the glue to dry.
- [2] Tie a knot at the end of a 2-yd. (1.8m) length of Fireline or conditioned Nymo

(Basics, p. 156). Using a #12 sharps needle, sew through the suede from back to front, next to the cab's edge.

- [3] Pick up six color A cylinder beads and position them along the cab's edge. Sew down through the suede next to the last bead, and come up between the third and fourth beads. Sew through the last three As (figure 1).

Continue working in beaded backstitch around the edge of the cab, adding an even number of beads (photo a).

- [4] Sew through the ring of beads again so it's snug against the cab's edge.
- [5] Using a regular beading needle and As, work in circular, even-count peyote (Basics) around the ring (photo b). Changing cylinder

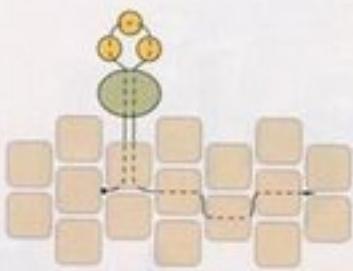


FIGURE 2

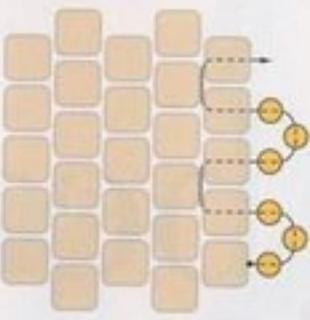


FIGURE 3

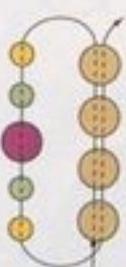


FIGURE 4



FIGURE 5



FIGURE 6

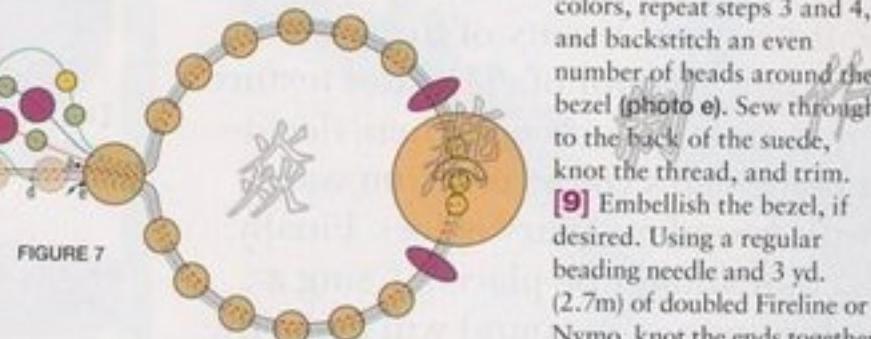


FIGURE 7

colors for each round, continue adding rounds of peyote until the top edge of the cab is covered (**photo c**). If you have an irregularly shaped cab, you may need to work a few decreases (Basics) so the bezel stays tight around the cab.

**[6]** Work a round of peyote using 15° seed beads, to curve the beadwork inward so it's snug around the dome of the cab (**photo d**).

**[7]** Weave through the bezel to the backstitched round, sew through the suede between two beads, and tie a knot. Don't trim the thread.

**[8]** Using a sharps needle, sew back through the suede next to the backstitched round. Using one of the cylinder colors, repeat steps 3 and 4, and backstitch an even number of beads around the bezel (**photo e**). Sew through to the back of the suede, knot the thread, and trim.

**[9]** Embellish the bezel, if desired. Using a regular beading needle and 3 yd. (2.7m) of doubled Fireline or Nymo, knot the ends together, and sew through the suede from back to front. Weave through the beadwork to the center round of peyote on the bezel. Begin embellishing every other or every third ditch as follows: Pick up a 2–3mm bead and three 15°s, skip the 15°s, and sew back through the 2–3mm bead and the next three or five beads on the bezel (**figure 2**). Repeat around the cab. Secure the thread, and trim.

**[10]** Tie a knot at the end of a 2-yd. length of Nymo. Using a sharps needle, sew through the suede, from back to front, next to the bezel's edge. Adhere the back of the Ultrasuede to a second piece. **[11]** Trim the two layers of Ultrasuede no more than a

cylinder's width larger than the bezel (**photo f**). Sew through to the new back of the pendant near the edge, and whip stitch (Basics) the edges together (**photo g**). Don't trim the thread.

**[12]** Bring the needle to the front of the pendant between two beads on the ring. Using a regular beading needle work a round of circular, even-count peyote using cylinders. Then work a round using 11°s.

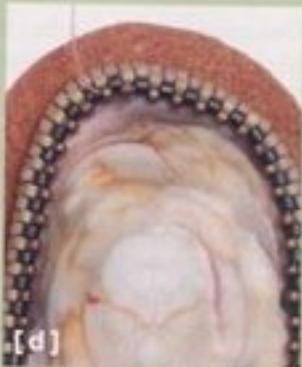
**[13]** Weave through the beadwork to the top edge of the pendant. Position the needle on the second-to-last round so it exits a cylinder up-bead one or two beads left of the pendant's center. Work in flat, even-count peyote (Basics), and stitch a flat strip of cylinder beads on the top edge of the pendant, six or eight beads wide and 32 to 38 rows long (16–19 beads on each side) (**photo h**). Fold the strip, aligning the first and last rows, and zip it up (Basics and **photo i**) to form a tube for the bail.

**[14]** Add a three-bead picot along the edges of the bail as follows: Exit an edge bead on the bail, pick up three 15°s, and sew into the next edge bead (**figure 3**). Repeat. Secure the thread in the beadwork with a few half-hitch knots (Basics) between beads, and trim.

**[15]** Embellish the bezel with pearls: Secure a doubled length of Fireline or Nymo in the bezel with half-hitch knots, and exit an 11° on the outer edge. Pick up a pearl and a 15°. Skip the 15°, and sew back through the pearl and the next 11° on the bezel (**photo j**). Repeat around the bezel. Add pearls to the bail, if desired. Secure the thread, and trim.



[c]



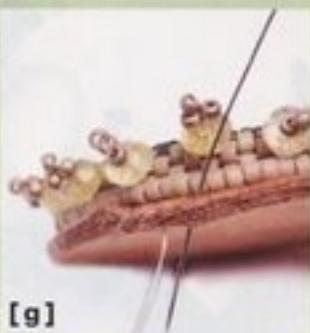
[d]



[e]



[f]



[g]



[h]



[i]



[j]



## MATERIALS

### both projects

- Fireline 6 lb. test
- beading needles #12 and #12 sharps

### pendant

- stone cabochon
- 20–30 2–3mm glass or crystal rondelles (optional)
- 16-in. (41cm) strand keshi pearls
- Japanese cylinder beads 5g color A 3g in 2–3 colors: B, C, D
- Japanese seed beads 2g size 11<sup>°</sup> 2g size 15<sup>°</sup>

- Nymo D, color to match Ultrasuede
- E6000 adhesive or Peel 'n' Stick adhesive sheet (fabric and craft stores)
- Ultrasuede

### spiral rope

- 2 6mm beads or 20 4mm round crystals and 18 6–8mm pearls
- Japanese seed beads 8g size 11<sup>°</sup> in 2 colors: A, B 4g size 15<sup>°</sup> in 2 colors: C, D
- 2–8 3mm beads
- shank button for clasp

## Spiral rope

For the pattern that follows, color A 11<sup>°</sup>s are the center (core) of the rope.

**[1]** Using a regular beading needle and 2 yd. of Fireline, pick up four color A 11<sup>°</sup>s, a color C 15<sup>°</sup>, a color D 15<sup>°</sup>, a color B 11<sup>°</sup>, a D, and a C. Position the beads 14 in. (36cm) from the end, and sew through the four As again to

form a ring (**figure 4**).

**[2]** Pick up an A, C, D, B, D, and C. Sew through the last three As and the new A (**figure 5**). Position the new loop of beads on the right of the previous loop, and hold both loops on the left side of the core beads.

**[3]** Repeat step 2 until the spiral rope is the desired length, making sure that the

new loop is always on the right of the previous loop to maintain the direction of the spiral (**figure 6**). For a neckstrap with pearls and crystals (p. 76, left), make a spiral rope 6 in. (15cm) long.

## Finishing

**[1]** Depending on the neck strap you have chosen, pick up a 6mm bead or string a pattern of pearls, crystals, and seed beads on one end of the spiral rope. If you are stringing a pattern of beads, string the other side in the mirror image, and check the fit before going on to the next step.

**[2]** String six 11<sup>°</sup>s, a 3mm bead, three 15<sup>°</sup>s, a clasp half or button, a 3mm, and six 11<sup>°</sup>s. Sew back through the beads strung in the previous step and three core beads on the spiral rope (**figure 7, a–b**). The 3mms will keep the clasp in place so it doesn't slide around on the loop.

**[3]** Pick up a C, D, B, and D. Sew through the 6mm or strung beads, the clasp loop,

and back through to the second core bead from the end of the rope (**b–c**).

**[4]** Pick up a C, D, and B. Sew through the 6mm and clasp loop as before and back through to the end core bead (**c–d**).

**[5]** Pick up a C and a D, and repeat the thread path as before (**d–e**). Secure the tail in the core of the rope with a few half-hitch knots between beads, and trim.

**[6]** Repeat steps 1–5 with the other end, but string enough seed beads and 3mms in step 2 to make a loop around the button. •

*Laura McCabe won first place in the seed bead wearable category of Bead&Button's 2006 Bead Dreams competition. See her prize-winning Infinity necklace on p. 33 and her beaded beads on p. 41. Contact her at (860) 245-0455 or justletmebead@aol.com. To see more of her work, visit her website, justletmebead.com.*



Bonnie O'Donnell-Painter uses a different color scheme for each flower charm, providing bold contrast within the design.

# Whimsical herringbone flowers bloom in bold colors



Delightful flower charms dangle from a right-angle weave base

*designed by Bonnie O'Donnell-Painter*

Combine a bouquet of techniques – including herringbone with increases, right-angle weave, and modified peyote – with bright colors and art-glass beads to create a festive bracelet and earrings.

#### MATERIALS

##### earrings

- 2 3mm Czech glass beads
- 0.5g size 11° seed beads, color A
- 0.5g size 15° seed beads, in each of 2 colors: B, C
- Nymo D
- beading needles, #12
- pair of earring findings

##### bracelet

- 6–7 5mm art-glass beads
- 28 3mm Czech glass beads
- 5g size 11° seed beads, color A
- 2g size 15° seed beads, in each of 2 colors: B, C
- 18mm-diameter button for clasp
- Nymo D
- beading needles, #12

#### step by step

##### Earrings

###### Base

[1] On 3 yd. (2.7m) of Nymo, pick up four color A 11° seed beads. Leaving a 6-in. (15cm) tail, sew back through the first A, and pull the beads into a ring (figure 1, a–b).

[2] Pick up two color B 15°s, one A, and two Bs. Sew back through the A the thread is exiting and on through the next A in the ring (b–c).

[3] Pick up two Bs and one A. Sew back through the two Bs from the previous step and through two As in the ring (c–d).

[4] Repeat step 3 (d–e).

[5] Sew through two Bs from

step 2, pick up an A, and sew through the two Bs from step 4. Sew through an A in the ring, two 15°s, and the first A added in step 2 (e–f).

[6] Sew through the four As, pulling them tight to form a new ring (f–g).

[7] Repeat steps 2–6 three times. Finish by exiting any A on the last round.

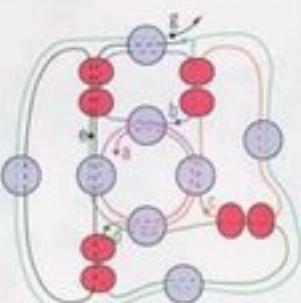


FIGURE 1

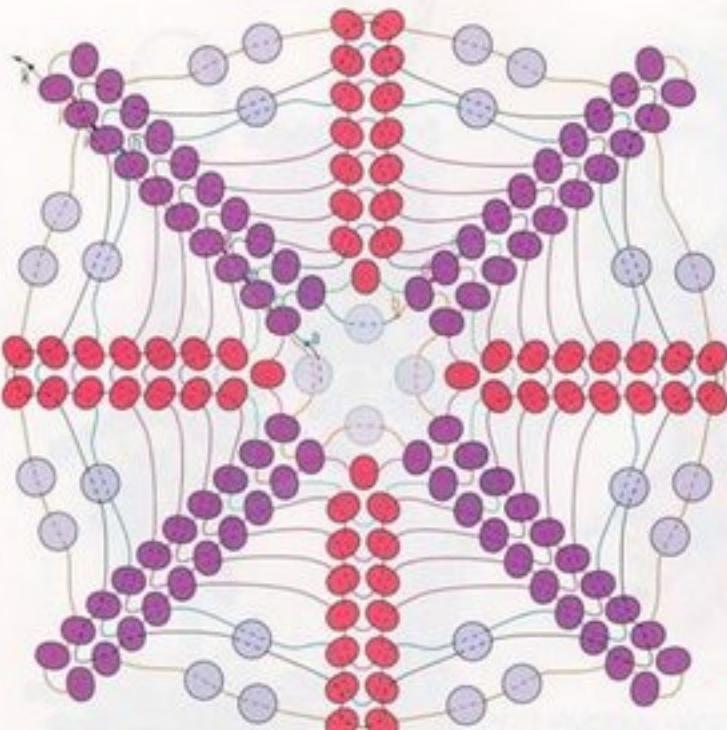


FIGURE 2

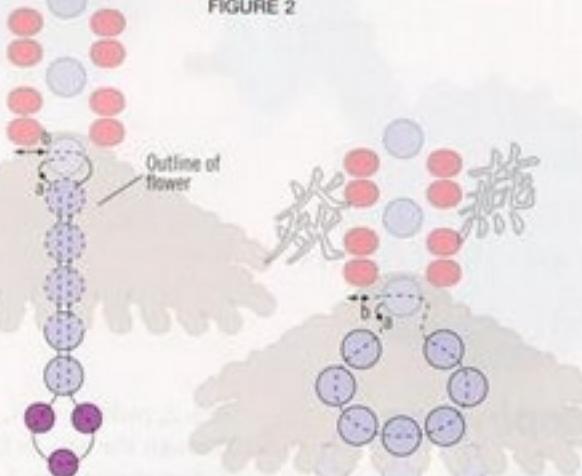


FIGURE 3

FIGURE 4

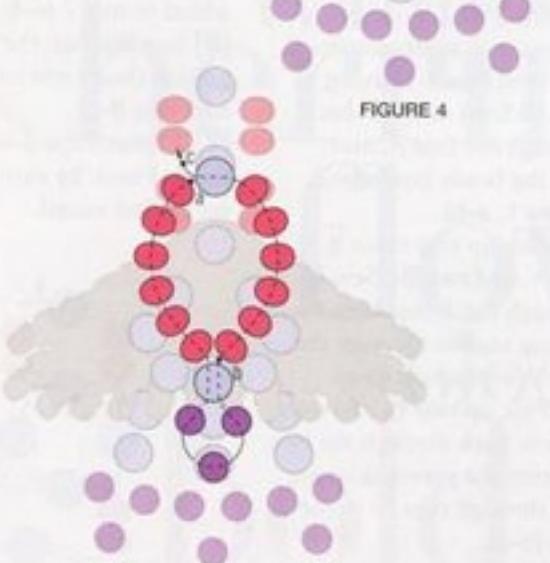


FIGURE 5

### Flower

[1] Pick up two color C 15%. Sew through the next A in the ring (**figure 2, a-b**). Repeat around the ring, adding two Cs between each A. Step up through the first C added (**b-c**).

[2] Pick up two Cs, and sew down through the next C. For the next stitch, work an increase by picking up a B and sewing up through the next C (**c-d**).

[3] Repeat around the ring, working one regular stitch and one increase (**d-e**). Remember to step up after each round.

[4] To start the next increase round, work a stitch with two Cs and then a stitch with two Bs (**e-f**). Continue around the ring (**f-g**).

[5] Work four rounds of herringbone using Bs and Cs (**g-h**).

[6] On the next round, work herringbone with Bs and Cs, but increase using one A between each herringbone stack. Sew through the first bead in the new round (**h-i**).

[7] Work another herringbone round using Bs and Cs, sewing through the As added in the last round (**i-j**).

[8] Make one more round as follows: work one herringbone stitch with Cs, increase to two As, go through the two Bs of the next stack, and increase to two As. Repeat around (**j-k**). Sew back down a vertical stack of Cs, then exit at point **b**.

### Embellishments

[1] Using the working thread, exit the center of the flower, and pick up five As and three Cs. Skip the Cs, sew back through the As, and sew back through the bead your thread is exiting (**figure 3, a-b**). Sew through the next A in the ring. Make three fringes.

[2] To make a loop, exit the same base ring, and exit an A on the outside of the flower. Pick up seven As, and sew back through the same A (**figure 4, a-b** and **photo a**). Sew through the next A on the ring. Make four loops.

[3] To make leaves, exit the ring of As right above the one you just added the loops to. Pick up six Bs, one A, and three Cs. Skip the three Cs, and sew back through the A (**figure 5, a-b**). Pick up six Bs, and sew back into the A on the ring (**b-c** and **photo b**). Sew through the next A on the ring. Make four leaves.

[4] Secure the thread with half-hitch knots (Basics, p. 156) between several beads. Trim the working thread, and thread a needle on the 6-in. tail.

[5] On the tail, pick up one 3mm glass bead, three As, the loop of an earring finding, and three As. Sew back through the 3mm and the A opposite the bead your thread is exiting. Retrace the thread path. Secure the tail as before, and trim.

[6] Make a second earring to match the first.

### Bracelet

The bracelet has many of the same components as the earring. Start by making the base for the earring, but in step 7, keep stitching until the base is the length of your wrist. Make six or seven flower charms the same as for the earrings. Set them aside to be stitched to the base later.

### Clasp

[1] Use the tail to sew a button to one end of the base (**photo c**). Retrace the thread path, and secure it in the beadwork. Trim the tail.

[2] Secure 2 yd. (1.8m) of



FIGURE 6

thread in the base, exiting one of the As on the last ring (figure 6, point a).

[3] Pick up enough As to fit over the button. Sew into the opposite A in the ring (a–b).

[4] Pick up an A, skip an A on the loop, and sew through the next A (b–c). Continue in peyote stitch (Basics) until you reach the beginning of the loop, sewing through the A in the ring and back through the last A added (c–d).

[5] Work one more row of peyote using As (d–e). Sew through the ring of As to get back to the other side (e–f).

[6] Pick up three Cs, and sew through the next A in the previous round (f–g). Continue to work in modified peyote, adding three Cs per stitch. Work three or four rows of modified peyote. Secure the threads, and trim.

[7] Arrange the art-glass beads and the flower charms as desired, and stitch them to the base in even intervals (photo d). •

Contact Bonnie O'Donnell-Painter at [cabuffnut@aol.com](mailto:cabuffnut@aol.com).



[d]



**EDITOR'S NOTE:** If you need to add thread when making the base for the bracelet, try to keep all the knots in one line of beads so when you stitch the flowers and art-glass beads to the base, the knots don't get in the way.



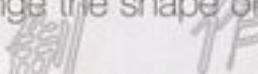
Varying the lengths of the scalloped edge gives each bracelet an individual look.

# Seed bead loops add drama to a right-angle weave band

Create a scalloped edge to change the shape of this bracelet



designed by Connie Blachut



Substantial, yet comfortable to wear, this right-angle weave band can be dressed up with a center row of just about any 4mm beads. Make a casual version with pearls and a seed bead edging, or add glitz with sparkling crystals and hex-cut beads.

## step by step

### Base

- [1] On 3 yd. (2.7m) of Fireline, pick up eight 8° seed beads, leaving a 10-in. (25cm) tail. Sew through the first four 8°s again (figure 1, a-b).
- [2] Pick up six 8°s, sew back through the last two 8°s your thread is exiting (b-c), and continue through four new 8°s (c-d).
- [3] Pick up six 8°s, and sew back through the last two 8°s

your thread is exiting (d-e). Continue through all six new 8°s (e-f).  
[4] To begin the next row, pick up six 8°s, sew back through the two 8°s your thread is exiting, and continue through the first two new 8°s (f-g).  
[5] Pick up four 8°s, and sew through the middle two 8°s on the previous row and the last two 8°s you exited on the previous stitch (g-h). Continue through the four

new 8°s (h-i), and sew through the last two 8°s on the previous row (i-j).  
[6] Pick up four 8°s, and sew through the last four beads you just exited. Continue through the four new 8°s (j-k).  
[7] To work the next row, flip your work over, and repeat steps 4-6 (k-l).  
[8] Repeat steps 4-7 until you reach the desired length. Make your bracelet so the number of rows is divisible by 3. Set aside the thread.

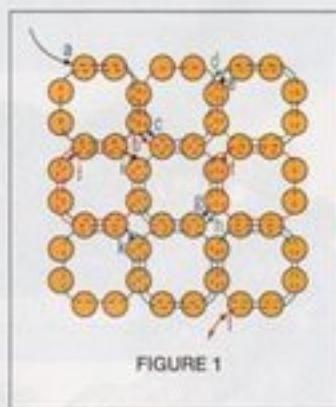


FIGURE 1



The flashy colors of dichroic glass cabochons are echoed in the vibrant leaves and vines of these embroidered cuffs.



# Surround a glass cabochon with embroidered leaves and vines

Seed beads and dichroic glass pair up in a comfortable cuff

designed by **Laurie Marcum**

Dichroic glass, with its exciting colors and alluring depth, makes a great focal point for bead-embroidered cuffs. Seed beads in complementary colors fill in the background.

## MATERIALS

- bracelet 7 in. (18cm)
- 1½-in./30mm (maximum size) cabochon
- seed beads
  - 3g size 8°, in each of 2 colors: A, B
  - 4g size 11°, in each of 4 colors: B, C, D, E
  - 10g size 14° or 15°, color A
- Nymo D, C-Lon, or Silamide
- beading needles, #12
- all-purpose glue
- E6000 adhesive
- fine-tip permanent marker
- 3 x 10 in. (7.6 x 25cm) non fusible Pellon
- 2 pairs of snaps, size 2/0
- 6 x 10 in. (15 x 25cm) Ultrasuede
- vellum or tracing paper
- T-pin (optional)

Sew two snap halves on the top, and do not stitch beads in this area

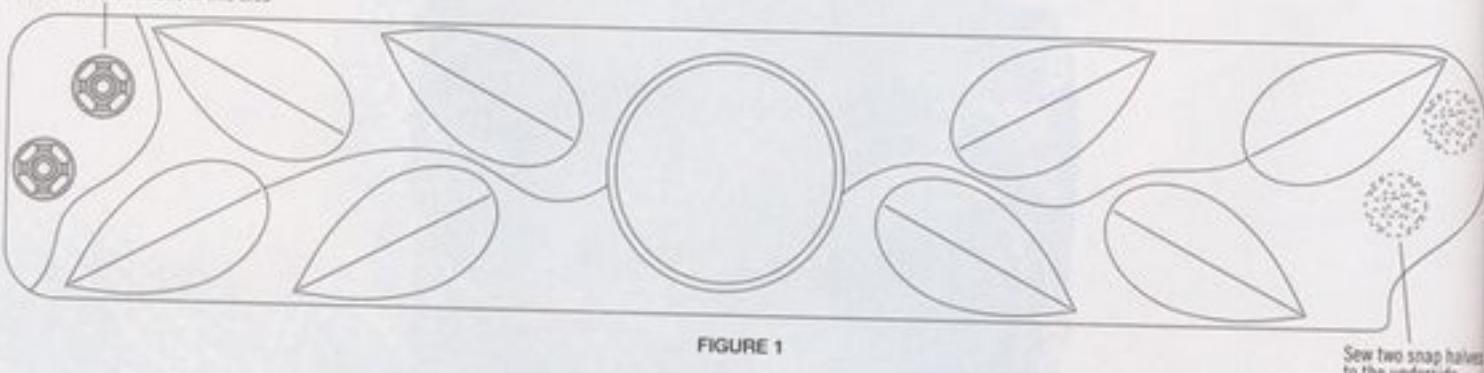


FIGURE 1

Sew two snap halves to the underside



FIGURE 2



FIGURE 3



FIGURE 4

## stepbystep

### Getting started

- [1] Trace the template (figure 1) onto vellum or tracing paper. Cut it out, and test the fit. Adjust the template as needed by either folding the paper smaller or splicing in a section so that the template fits comfortably around your wrist when the snaps are lined up.
- [2] Cut the Ultrasuede into two 3 x 10-in. (7.6 x 25cm) strips. On one piece, outline the template using a fine-tip permanent marker (photo a).
- [3] Squeeze a line of all-purpose glue

around the edge of the back of the Ultrasuede, and adhere the strip of Pellon to it (photo b). Keep the glue outside the template border since it is hard to get a needle through dried glue. Allow to dry. [4] Coat the bottom surface of the cabochon with E6000 adhesive, and place it in the center of the Ultrasuede with the template outline. Wipe away any excess glue, and allow to dry.

### Bezelizing the cabochon

- [1] Make an overhand knot (Basics, p. 156) at the end of a comfortable length of thread. Come up through the

Pellon and Ultrasuede right next to the cab, and work in beaded backstitch (Basics) with color A 15° seed beads around the cab. Finish with an even number of beads. Continue through the first 15° (photo c).

- [2] Pick up a 15°, skip a 15° on the round below, and go through the next 15° (figure 2, a-b). Repeat around, working in even-count peyote (Basics). Step up through the first 15° added in this round (photo d).

- [3] Continue as in step 2, stitching two or three more rounds of peyote so that the beadwork frames the cab. Use

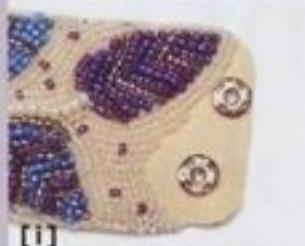


FIGURE 5

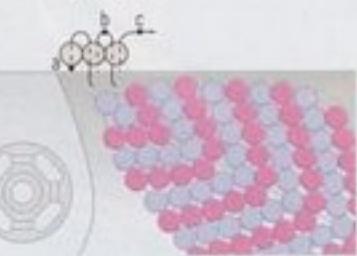


FIGURE 6

thinner beads if necessary to allow the beadwork to decrease along the contour of the cab.

[4] Zigzag through the beadwork, and sew through the base to the underside.

### Bead embroidery

[1] Come up through the fabric right next to the first round of 15's, and work a round of beaded backstitch using color B 8's (photo e).

[2] Work a round of beaded backstitch using color B 11's (photo f).

[3] Use a fine-tip marker to draw the leaves and stems on the Ultrasuede. If

you wish to use the stems and leaves shown here, copy the lines from the template onto your vellum, and use a T-pin to puncture holes in the lines. Trace over the punctured lines to transfer them to your Ultrasuede (photo g).

[4] Secure a new thread, and come up through the fabric at the tip of a leaf. Pick up two color C 11's, and go back through the fabric close to the second bead (figure 3, a-b).

[5] Come back up through the fabric about half of a bead's width to the right of the leaf's tip. Pick up enough color D 11's to reach the centerline, and go through the fabric close to the last bead (figure 4, a-b).

[6] Come back up through the fabric to the left of the tip. Pick up enough Ds to reach the centerline, and go through the fabric close to the last bead (c-d).

[7] Repeat steps 5 and 6 until you have filled the entire leaf (figure 5). Alternate between colors for the rows. Secure the thread, and trim.

[8] Repeat steps 4-7 for the remaining leaves using varying combinations of color B, C, D, and E 11's. Keep the rows close to each other.

[9] Using color A 8's, work beaded backstitch along the stem lines (photo h).

[10] Using 15's and 11's, work beaded backstitch randomly to fill in the background. Try to keep your stitching within the template lines.

### Finishing

[1] Being very careful to avoid cutting any stitching, trim away the excess fabric along the edge of the template.

[2] Sew the female half of the snaps to the unbeaded section of the bracelet's top side (photo i), and sew the male half of the snaps to the underside.

[3] Trace the bracelet on the other piece of Ultrasuede, and cut it out.

[4] Working with 1 yd. (.9m) of thread, make an overhand knot at the end. At one end of the bracelet, sew through the front of the bracelet from the inside out at the very edge (photo j). To whip stitch (Basics) the layers together, sew through both layers from back to front (photo k). Continue to whip stitch the unbeaded ends together.

[5] To finish the edge, exit between the two layers, pick up two B 11's, sew through both layers from front to back close to the second bead, and go back through the second bead in the opposite direction (figure 6, a-b).

[6] Pick up an 11°, sew through the fabric close to the last bead, and go back through the new bead in the opposite direction (b-c). Repeat along the entire long edge.

[7] Whip stitch the other end closed, and finish the second edge. Secure the threads, and trim. •

Contact Laurie Marcum via email at [lauriemarcum@yahoo.com](mailto:lauriemarcum@yahoo.com), or visit her website, [beadgeeks.com](http://beadgeeks.com).

### EDITOR'S NOTE:

Instead of gluing the cabochon in place, try one of the double-sided tapes sold in the scrapbooking aisle of craft stores. Look for the brand names

**Terrifically Tacky Tape, Curiously Sticky Tape, and Wonder Tape.**

They're thin and very strong. Simply cut pieces of tape, and attach them to the back of the cab. Trim the tape around the cab, peel off the backing, and stick the cab in place.

# Accent your wardrobe with a **macramé belt**

Macramé knots make fashion accessories that get noticed

designed by **Irina Serbina**

Tie a series of simple square knots using leather cords to create a belt with a diamond pattern. Accent the fringe with wood, stone, or bone beads for added interest.

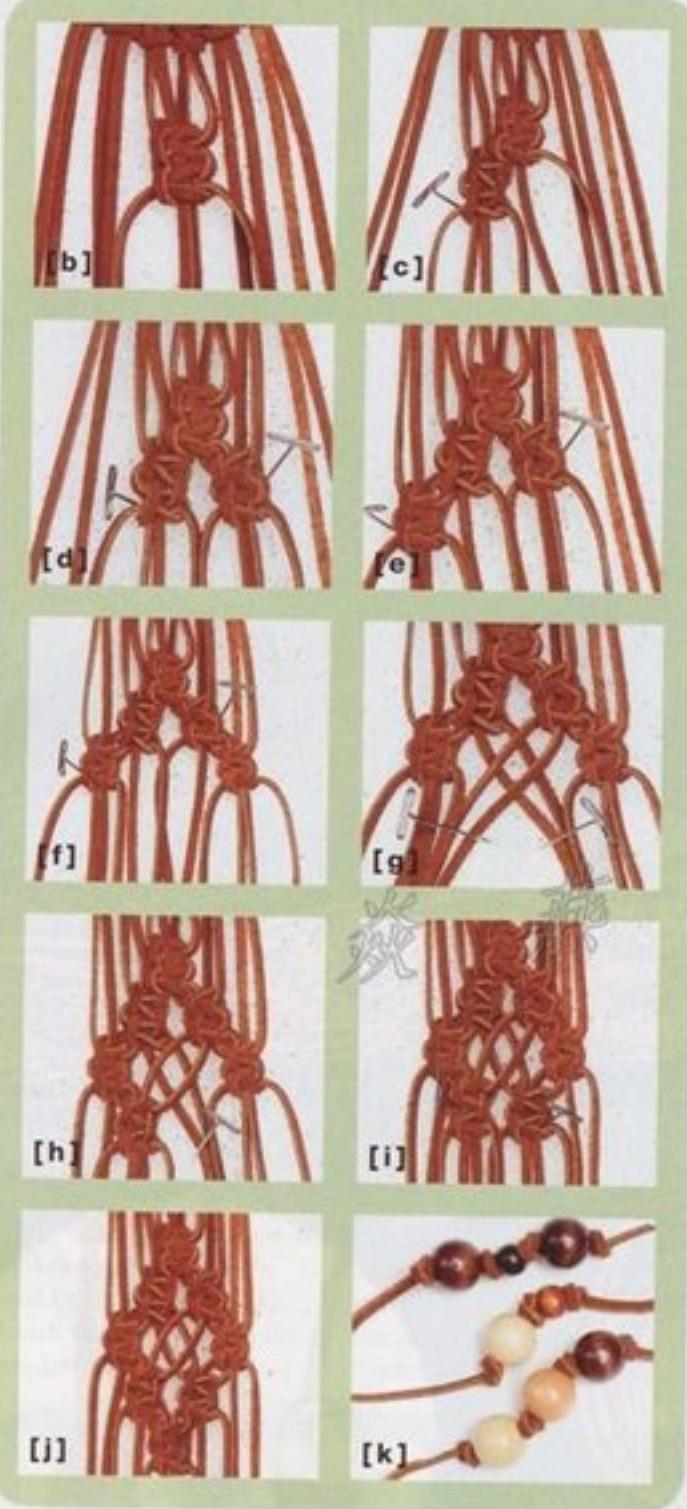
## step by step

- [1] Cut five 7-yd. (6.4m) pieces of leather cord. Cut one 26-ft. (8m) piece of cord.  
[2] Fold the 7-yd. cord pieces in half. Attach each to the belt ring with a lark's head knot (Basics, p. 156). Attach the sixth cord to the ring (**photo a**), folding it so

one side is 5 ft. (1.5m) longer than the other and positioning the longer end on the outside.  
[3] Using the longer end of the sixth cord, cover the ring with continuous



[a]



lark's head knots (Basics and **figure 1**). Pull the cord snug around the ring as you tie each knot.

**[4]** Number the cords 1–12 from left to right. Tie cords 5 and 8 in a square knot (Basics and **figures 2** and **3**) around cords 6 and 7. Tie a second square knot with the same cords (**photo b**).

**[5]** Tie two square knots with cords 3 and 6 around cords 4 and 5 (**photo c**).

**[6]** Tie two square knots with cords 7 and 10 around cords 8 and 9 (**photo d**).

**[7]** Tie two square knots with cords 1 and 4 around cords 2 and 3 (**photo e**).

**[8]** Tie two square knots with cords 9 and 12 around cords 10 and 11 (**photo f**).

**[9]** To form the decorative center detail, cross cords 7 and 8 over cords 5 and 6 (**photo g**). Pin the crossed cords in position.

**[10]** Tie two square knots with the new cords 3 and 6 around the new cords 4 and 5 (**photo h**).

**[11]** Tie two square knots with cords 7 and 10 around cords 8 and 9 (**photo i**).

**[12]** Tie two square knots with cords 5 and 8 around cords 6 and 7. This completes the diamond (**photo j**).

**[13]** Repeat steps 5–12, tying two more diamond patterns to form a cluster of three diamonds.

**[14]** Leave a 1½-in. (3.8cm) space, and start the next diamond cluster. Repeat the

diamond cluster three times.

**[15]** Trim any cords that are significantly longer than the others. Embellish the cord ends with beads, tying an overhand knot (Basics and **photo k**) next to each bead. •

Contact Irina Serbina at [irina@macrameboutique.com](mailto:irina@macrameboutique.com). To see her macramé designs and kits, visit [macrameboutique.com](http://macrameboutique.com).



FIGURE 1



FIGURE 2



FIGURE 3



## MATERIALS

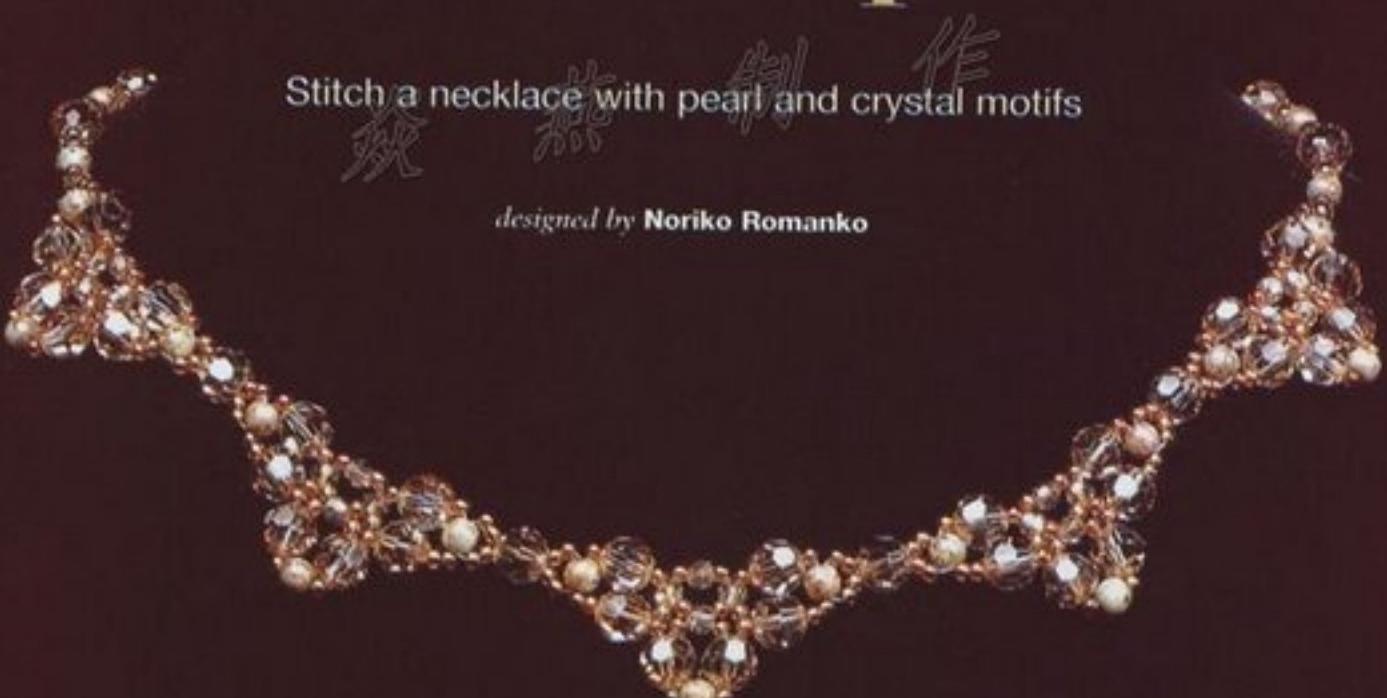
belt 2 yd. (1.8m)

- 12–28 wood or bone beads with hole diameter to fit cord thickness
- 44 yd. (40m) ½-in. (3mm) leather cord (Sew What! Supplies Inc., 800-390-9503)
- 3-in. (7.6cm) metal or plastic belt ring
- quilter's pins
- macramé board

Make an  
elegant  
impression  
with a two-needle  
technique

Stitch a necklace with pearl and crystal motifs

*designed by Noriko Romanko*



The secret to this necklace  
is the stitching technique the  
designer used to create  
clusters of crystals or pearls  
surrounded by seed beads.

This classic design is easy to make, and it adjusts well to a variety of bead choices. Splurge on crystals for an elegant, special-occasion necklace, or use glass beads and pearls for a more casual piece.

#### MATERIALS

##### necklace 17 in. (43cm)

- round crystals, pearls, or glass beads  
40–46 6mm or 5mm  
23–29 4mm  
36–44 3mm
- 2g size 11° seed beads
- clasp
- DandyLine .006
- beading needles, #10 or #12

#### step by step

[1] Center a 4mm bead, crystal, or pearl on a 2-yd. (1.8m) length of beading cord. Thread a needle on each end.

[2] Using the left, or top, needle, pick up an 11° seed bead, a 6mm bead, and an 11° (figure 1, a–b). Using the right, or bottom, needle, pick up two 11°'s, a 6mm, and an 11° (d–e).

[3] Cross the needles through a 3mm (b–c and e–f).

[4] Continue working both needles as follows:

Top needle: Pick up an 11°, a 3mm bead, and an 11° (figure 2, a–b).  
Bottom needle: Pick up an 11°, a 3mm, an 11°, a 6mm, an 11°, a 4mm, an 11°, a 6mm, and an 11° (c–d). Sew through the 3mm again in the same direction (d–e). Keep the tension tight so the beads flip and form a loop next to the previous loop.

[5] Pick up an 11° with the bottom needle, and cross both needles through a 3mm (figure 3, a–b and c–d).

Top needle: Pick up an 11°, a 6mm, and an 11° (figure 4, a–b).

Bottom needle: Pick up an 11°, a 6mm, and two 11°'s (i–j).

Both needles: Cross through a 4mm (b–c and j–k). This completes one motif.



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FIGURE 1



FIGURE 2

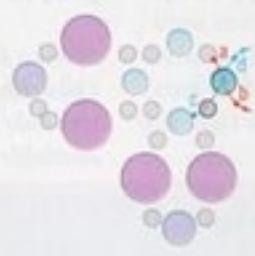


FIGURE 3

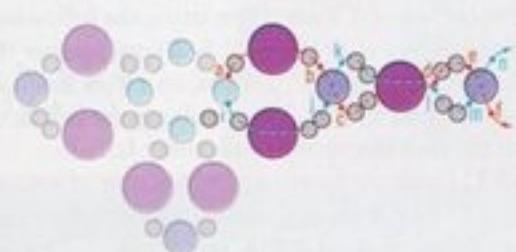


FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8

#### EDITOR'S NOTE:

Keep your tension as tight as possible while you work. Don't worry if the beadwork still feels loose. Reinforcing the top and bottom of the motifs (steps 8 and 14) will pull the beads snug.

**[6]** Pick up two 11's on each needle. Hold the needles together, and pick up a 6mm (**c-d** and **k-l**). Pick up two 11's on each needle (**d-e** and **l-m**). Cross through a 4mm (**e-f** and **m-n**).

**[7]** Repeat steps 2–6 three times. Then repeat steps 2–5 for a total of five motifs.

**[8]** Using the bottom needle, sew through the two 11's and the 6mm of the last motif (figure 5, **a-b**). Pick up an 11', and sew through the 6mm, the 11', the 4mm, the 11', and the next 6mm (**b-c**). Pick up an 11', and sew through the 6mm, two 11's, and the 4mm (**c-d**). Sew through two 11's, the 6mm, two 11's, and the next 4mm (**d-e**).

**[9]** Repeat step 8 across the remaining four motifs. End with your needle exiting the end 4mm on the first motif.

**[10]** Working on one end of the necklace at a time, pick up two 11's and a 3mm. Then string the following pattern until the necklace is 1–1½ in. (2.5–3.8cm) shorter than the desired length: String an 11', a 4mm, an 11', a 3mm, an 11', a 6mm, an 11', and a 3mm. Tape or clamp the needle on the right side of the necklace so the beads don't fall off.

**[11]** Using the needle on the left side of the necklace, pick up two 11's, a 3mm, and three 11's. Sew through the loop or jump ring on a clasp half, pick up three 11's, and sew through the 3mm in the same direction to form a loop (figure 6, **a-b**).

Reinforce the loop with a second thread path. Pick up two 11's, and sew through the last bead strung in step 10 (**b-c**).

**[12]** Keep the tension fairly tight so the beads are snug but not stiff, and tie a half-hitch knot (Basics, p. 156). Sew back through the remaining strung beads to the first 3mm (figure 7, point **a**), tying a few half-hitch knots between beads. Pick up two 11's, and sew through the 4mm (figure 7, **a-b**). Sew through the top two 11's (**b-c**). Tie a half-hitch knot, and sew back through the two new 11's and the 4mm (**c-d**).

**[13]** Using the needle on the right, repeat steps 10–12.

**[14]** To reinforce the top edge of the motifs, continue sewing through the beads as shown (figure 8, **a-b**). Then sew through the bottom 11's and the 6mm to the next 4mm (**b-c**). Repeat across the remaining motifs.

**[15]** Secure the threads in the beadwork, and trim the tails. •

Noriko Romanko teaches at 3 Beads & A Button in Cupertino, California. Visit [3beads.com](http://3beads.com) for her teaching schedule or contact her at [noriko.r@sbcglobal.net](mailto:noriko.r@sbcglobal.net). Kits are available for purchase at [tobead.com](http://tobead.com).

# Lea Zinke embraces the creative life

Her glass beads portray nature's  
bounty in glorious detail

 by Pam O'Connor

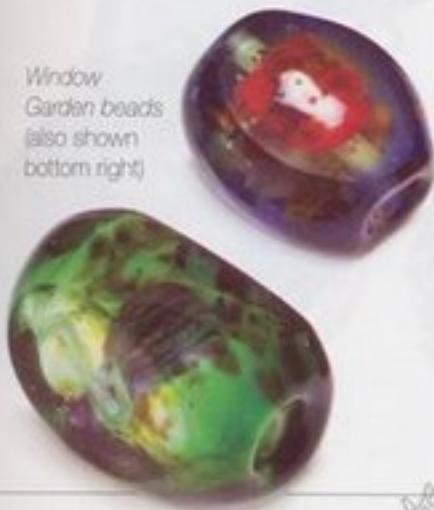
*Bead&Button* readers will recognize Lea Zinke's name and work from the many Bead Dreams awards she has won over the years, including a first-place prize for her *Just Blooming* beads in the 2006 competition, p. 40.

Lea's exuberance is evident in all her creative endeavors. Over the past year, however, difficult personal losses have tested her optimism.

Glass Garden pendant



Glass Garden cabochon



Window Garden beads  
(also shown bottom right)

**"In a creative business you have to do what you love. Don't follow what is popular. If you try to please a generic consumer, you are never going to get it right. I do what I love, and I've always found an audience for my work. The love I have for what I do is evident in my work."**



**Q** You've gone through some very difficult times recently. How has it affected you?

**A** I had a really tough year in 2005, and I found myself staggering through life with grief. I was going to my studio, but my heart wasn't in it. I began to miss the joy in life.

But it's funny the way the universe works; things happened that helped me heal. And I can remember the moment when the change happened. There is a magnificent mother tree by my old studio, and I'd look up into this huge, beautiful tree every morning. She just made you want to lift up your arms to her. One day, after all the loss and grief, I looked up at the tree, heavy of heart, and realized it was time to reclaim the joy. And that was it. I felt an immediate change in the way I approached everything.

**Q** Tell me how you first discovered the joy of beadmaking.  
**A** I went to an art fair and happened upon a booth with beadmaking

demos. I was mesmerized. I kept coming back and buying as many beads as I could afford. After that, I became a collector of lampworked beads, but I realized that if I loved it so much I should learn how to do it. I took a class from Marilyn Jobe and learned how to make precise beads with a Hot Head torch. I credit her with igniting my passion for this.

**Q** What kind of work were you doing before that?

**A** I worked as a paralegal for twenty-four years. Once I started selling my beads at weekend shows, life became really hectic. I took early retirement so that I could focus on my beadmaking. I feel like the luckiest person in the world to be able to do something I love full time.

**Q** You exhibit at a lot of bead shows. Do you like the traveling?  
**A** You know, I really do. Traveling from city to city and getting to appreciate the unique characteristics of

so many places in the United States – it's actually one of the things I love most. This year, I purchased a motor home to see this beautiful country of ours up close and personal. I especially enjoy traveling with my grandpuppy, Skip, a cairn terrier who is lots of company.

**Q** Can you still find the time to take a class or two?

**A** My resolution has been to take two classes a year. Sometimes it's a beading class, sometimes a silver class, and sometimes a glass class.

I recently took a class with Paul Stankard at Urban Glass in Brooklyn, New York. He's world renowned for his botanical paperweights and incredibly talented. People ask if I want to start making paperweights because I've taken his class. But, no, I just wanted to see how this glass master worked.



"I feel like the luckiest person in the world to be able to do something I love full time."



Of course, I'm applying some of his techniques in my beads; for example, in my *Glass Garden* cabochons (p. 100, and p. 103, right). It's interesting how things I learn from others are transformed when I apply them to my own work.

**Q** You also use beadweaving in your work, right?

**A** My interest in beads started with stringing. Then, before I took up glass, I learned beadweaving. When I was working in a high-powered corporate setting, the stresses of my day would be totally forgotten as I focused on the beadwork.

Now, I say that I know just enough about beadweaving to be



dangerous, but it helps when I'm thinking of the best way to present my beads in a finished piece of jewelry.

**Q** What about the metalwork you combine with your beads?

**A** I was curious about incorporating metalwork. So, I found a new way to use sterling silver tubing to line my beads, and it gives me a rolled edge around the rim instead of the traditional flat-edge rivet. It's almost like framing a painting. I always want my beads to be distinct.

**Q** Your *Hydrangea* beads (opposite, center) are beautiful. What's the story behind them?

**A** Hydrangeas are very sensitive. The color of their blooms is influenced by the weather as well as soil conditions. I was doing a show on Cape Cod in a year that was extremely unusual for hydrangeas on the Cape. Every single yard was full of these intensely blue

hydrangeas. I was looking at them and almost hyperventilating. I couldn't wait to interpret that in glass.

The next year, conditions were different, and the hydrangeas were pinkish and lavender blue. If I hadn't been there the year before, I don't think I would have noticed them. Somehow, I was supposed to see and be inspired by those amazing blue hydrangeas. I still get orders from all over the world, and I know they've been worn by brides in at least three weddings.

**Q** In addition to nature, where do your ideas come from?

**A** Most of it is from my imagination. My beads aren't exact representations of a certain flower; they are fantasy flowers that I create at the torch. Other concepts come from things I learn taking classes and letting ideas come together in my head.

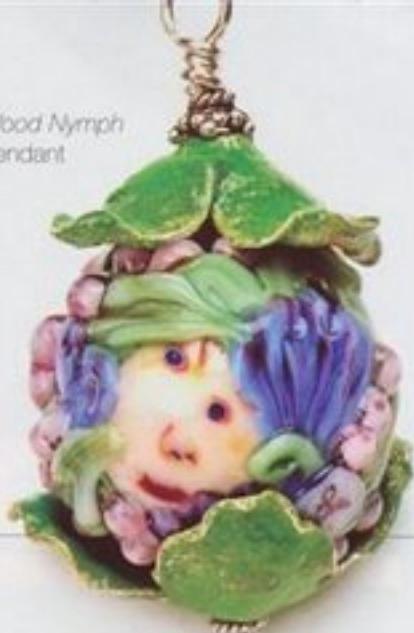
**Q** Can you give me an example of a concept that originated that way?

Window  
Garden  
bead



"I run out of hours in the day, days in the week, and weeks in the year trying all the ideas running around in my head."

Wood Nymph  
pendant



Glass Garden  
cabochon



Hydrangea bead  
with sterling silver



制  
作

**A** Let me tell you about Loren Stump. The man is a genius – the most incredibly talented glass person I've ever met.

He would work us from nine in the morning until two in the morning. I was exhausted but so exhilarated that I couldn't sleep. I learned about making murrini [assembled glass canes that create a picture]. I used them to make beads I call *Window Gardens* (p. 101, top left, and above left). Each bead has a window that looks into a flower-filled garden. But I recently had the idea of putting my face murrini in a garden. I'm embedding face cane slices into my blown-glass beads, and I continue to blow so that the faces diffuse. Then I embellish the bead with flowers and leaves so it looks like little faces are peeking out from the foliage. It's my *Wood Nymph* series (top, right).

**Q** What other things are you working on?

**A** My *End-of-Day* beads (p. 101, top right) are new. When I moved

my studio, my disorganized table surface became a big problem. Once I set up the new studio, I promised my son that I'd clean my tabletop every night when I finished working. In keeping that promise, I decided to use an ancient technique: gathering up all the scraps to make end-of-day beads. These are highly collectible since no two pieces are ever the same. And they're lots of fun to do.

**Q** Now that you're in a new studio, what's next?

**A** My new studio space is much bigger than the little cottage I worked in before. My studio and a huge classroom are downstairs, and my office and a break area are upstairs. I'm going to offer classes in beadweaving and have friends teach fibers, metal clay, and other interesting new techniques.

**Q** It doesn't seem likely, but do you ever run out of ideas?

**A** Funny you should ask. I run out of hours in the day, days in the week,

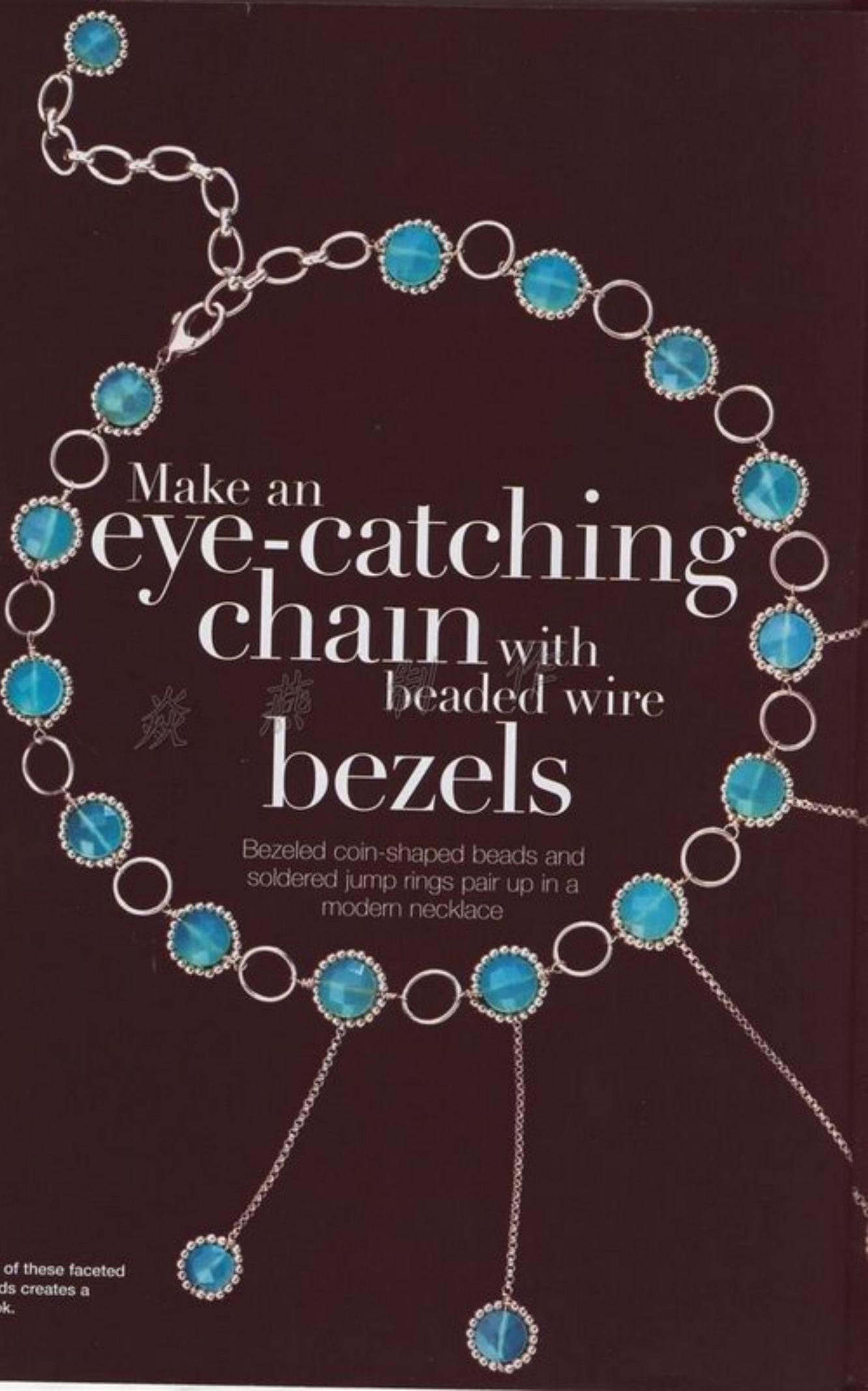
and weeks in the year trying all the ideas running around in my head. I love thinking about the best way to present each of my beads. It's a constant game of "What would happen if . . . ?" Of course, not every experiment works. But this week, I've had so much fun making *Wood Nymph* beads I should be ashamed. •

You can see more of Lea Zinke's work at her website, [leazinke.com](http://leazinke.com).

Contributing editor Pam O'Connor can be reached at [pampal@msn.com](mailto:pampal@msn.com).

These tiny faces are a preview of Lea's beads to come. (Also, opposite, bottom left.)





# Make an eye-catching chain with beaded wire bezels

Bezeled coin-shaped beads and  
soldered jump rings pair up in a  
modern necklace

The watery blue of these faceted  
chalcedony beads creates a  
fresh, playful look.

designed by Vicky Nguyen

Fine-tune your wire-wrapping skills with this charming necklace. Use the same technique to make the matching pair of dangling earrings on p. 108.

## step by step

### Necklace

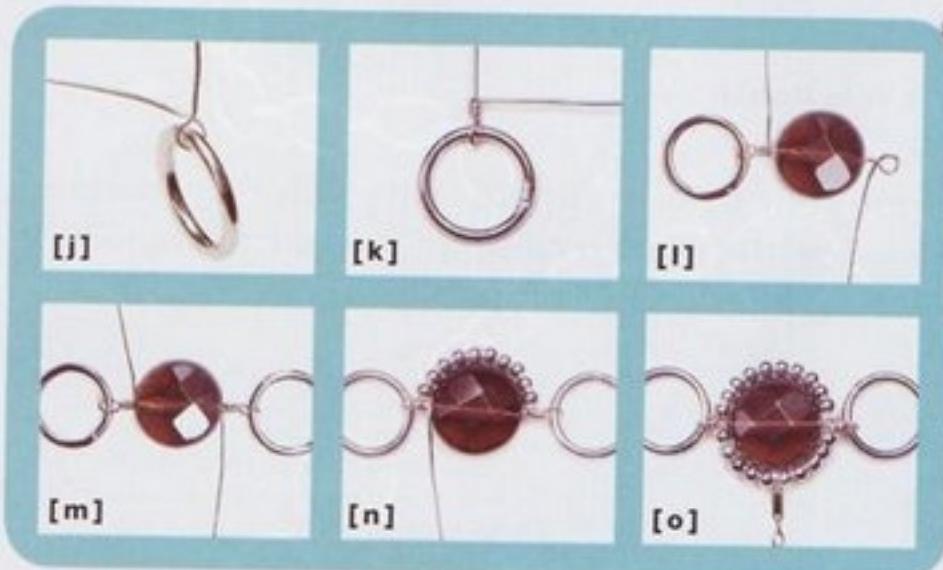
#### Dangles

- [1] Cut the fine-gauge chain as follows: two 1½-in. (3.8cm) pieces, two 2-in. (5cm) pieces, one 2½-in. (6.4cm) piece.
- [2] Cut six 4-in. (10cm) pieces of the 26-gauge wire.
- [3] Fold a piece of wire in half, and place a head pin in the fold (photo a). Wrap each end around the head pin so the ends are going in opposite directions (photo b). String a coin-shaped bead on the head pin (photo c).
- [4] String ten 2mm beads on one end of the 26-gauge wire (photo d), and wrap the wire

twice around the head pin above the coin bead (photo e). Repeat with the other wire end. Trim the wire ends flush against the head pin (photo f).

- [5] Make the first half of a wrapped loop (Basics, p. 156) with the head pin (photo g).
- [6] Repeat steps 3–5 five times to make a total of six bezaled coins.
- [7] To complete a dangle, attach the wrapped loop of one bezaled coin to an end link of a fine-gauge chain (photo h), and finish the wraps (photo i).
- [8] Repeat steps 6 and 7 four times to make a total of five dangles. You'll have one bezaled coin left over.





### Assembly

[1] Cut a 6-in. (15cm) piece of wire, and make the first half of a wrapped loop  $2\frac{1}{2}$  in. from one end. Attach the loop to a soldered jump ring (**photo j**), and finish the wraps (**photo k**). Do not trim the wire.

[2] String a coin bead on the long wire end, and make the first half of a wrapped loop (**photo l**). Attach the loop to a soldered jump ring, and finish the wraps (**photo m**).

[3] String ten 2mms on one wire end, and secure the tail with a few wraps (**photo n**).

[4] On the other wire end, string five 2mms, the longest dangle, and five 2mms. Secure the tail with a few wraps, and trim (**photo o**).

[5] On each soldered jump ring, repeat steps 1–4, attaching the remaining dangles from longest to shortest.

[6] Repeat steps 1–4 five times on each side without adding dangles. In step 2 of the last repeat, attach an end link of the heavier-gauge chain instead of a soldered jump ring on one end. Attach the clasp on the other end.

[7] Attach the remaining bezel coin to the available end link of the extender chain, finish the wraps, and trim.

### Earrings

[1] Cut a 1-in. (2.5cm) piece of chain and a 4-in. (10cm) piece of wire.

[2] Make a bezel coin as in steps 3–5 of "Dangles." Attach the loop to an end link of chain, and finish the wraps.

[3] Open a 3mm jump ring (**Basics**),

and attach it to the top link of chain on the dangle. Close the jump ring.

[4] Open the loop of an earring finding, and attach the 3mm jump ring. Close the loop.

[5] Make a second earring to match the first. •

Contact Vicky Nguyen at (650) 383-3409 or [product@beadshop.com](mailto:product@beadshop.com).

Smoky topaz coin-shaped beads pair up with fancy bar-and-link chain to give this necklace-and-earring set a sophisticated flair.

**EDITOR'S NOTE:** This bezeling technique also works with beads of other shapes and sizes. Try round or oval beads, and be sure to adjust the number of 2mms you use for bezeling to suit the beads in your design.

### MATERIALS

both projects

- chain nose pliers
- round nose pliers
- wire cutters

necklace 18 in. (46cm)

- 21 10mm coin-shaped beads (chalcedony beads available at The Bead Shop, [beadshop.com](http://beadshop.com))
- 420 2mm round sterling silver or gold-filled beads
- clasp
- 8 ft. (2.4m) 26-gauge sterling silver or gold-filled wire
- 3 in. (7.6cm) sterling silver or gold-filled cable chain, 8mm links
- 10 in. (25cm) sterling silver or gold-filled rolo chain, 2mm links; or fancy bar-and-link chain, 1.3mm links

- 6 2-in. (5cm) sterling silver or gold-filled decorative head pins
- 14 10mm sterling silver or gold-filled soldered jump rings ([beadshop.com](http://beadshop.com))

earrings

- 2 10mm coin-shaped beads ([beadshop.com](http://beadshop.com))
- 40 2mm round sterling silver or gold-filled beads
- 8 in. (20cm) 26-gauge sterling silver or gold-filled wire
- 2 in. (5cm) sterling silver or gold-filled rolo chain, 2mm links; or fancy bar-and-link chain, 1.3mm links
- 2 2-in. sterling silver or gold-filled decorative head pins
- 2 3mm sterling silver or gold-filled jump rings
- pair of earring findings

# Add an unexpected element to bead crochet

Accent rows of single crochet with assorted shapes and sizes of seed beads and art-glass drops to make a casual, loopy bracelet

designed by **Teresa Kodatt**

Crocheted projects are usually worked in circular rounds. For this bracelet, you start with a row of chain stitches, and add colorful loops to them. A creative clasp idea brings all the elements together, making a supple, soft, and yet substantial bracelet. We've given you a few sample bead ideas, but your choices are unlimited.

## step by step

### Loops

[1] String 5 in. (13cm) of assorted cube and 10<sup>g</sup> or 11<sup>g</sup> seed beads on the spool of thread. Then string an art-glass drop bead. Repeat until you have a total length of 3 yd. (2.7m). Do not cut the thread. Slide the beads approximately 12 in. (30cm) from the end of the spool.

[2] Leaving a 4-in. (10cm) tail, loosely crochet a row of chain stitches (Basics, p. 156) that is 1 in. (2.5cm) longer than the desired length of your bracelet.

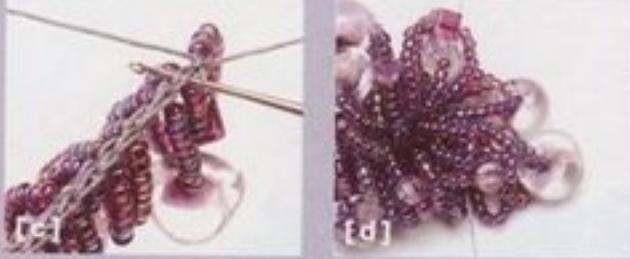
[3] To make the first bead loop, insert the crochet hook into the second chain stitch from the hook (photo a). Slide about 1 in. of beads next to the crochet hook, and work a single crochet stitch (Basics) to hold the loop in place (photo b).

[4] Continue to add one loop in each chain stitch across the row. When you come to a drop, you can either use it in place of the loop or incorporate it into the loop. If you need to add more beads while working, complete a stitch, pull the thread through, and trim,



The red bracelet uses triangle beads in the mix, while the blue bracelet incorporates fringe drops.





[d]



[e]



[f]

[g]

## MATERIALS

bracelet 7 in. (18cm) without clasp

- 40 art-glass drop beads  
(Pumpkin Glass, 309-266-7884, [pumpkinglass.com](http://pumpkinglass.com))
- 20g 4 x 4mm Japanese cube, triangle, or fringe beads
- 20g size 10° or 11° Japanese seed beads
- toggle clasp or 20mm button
- 2 crimp beads
- spool of nylon or polyester thread, size 2
- flexible beading wire, .019
- Big Eye needle
- crochet hook, size 8 or 9
- G-S Hypo Cement
- crimping pliers

leaving a short tail. String more beads on the spool. Tie the end of the spool and the short tail together right next to the last stitch, and dot with glue. Continue crocheting as before.

**[5]** When you reach the first chain stitch, turn, and work in single crochet for another row of loops (**photo c**).

**[6]** Work one more row of loops, but use slip stitch (Basics) instead of single crochet. For the last stitch, work one chain stitch. Pull the thread through the chain stitch, leaving a 4-in. tail.

## Button clasp

**[1]** Center an 8-in. length of flexible beading wire through the end crochet stitches on one end of the bracelet.

**[2]** On one wire end, string 12 11°s, the button, and 12 11°s. On the other wire end, string a crimp bead. Cross the first end through the crimp bead (**photo g**), and crimp the crimp bead (Basics). Trim the extra wire.

**[3]** Repeat on the other end of the bracelet, omitting the button. Make sure to string enough 11°s to fit over the button. •

## Toggle clasp

**[1]** Center an 8-in. (20cm) length of flexible beading wire through the end crochet stitches on one end of the bracelet (**photo d**).

**[2]** Over both ends, string a crimp bead. On one end, string half the clasp (**photo e**). Put the end the clasp is on back through the crimp bead (**photo f**), and crimp the crimp bead (Basics). Trim both wire ends.

**[3]** Repeat on the other end of the bracelet.

Contact Teresa Kodatt for kits available at Pumpkin Glass, 316 South Main, Morton, Illinois 61550, or call (309) 266-7884. Email her at [teresa@pumpkinglass.com](mailto:teresa@pumpkinglass.com), or visit her website [pumpkinglass.com](http://pumpkinglass.com).

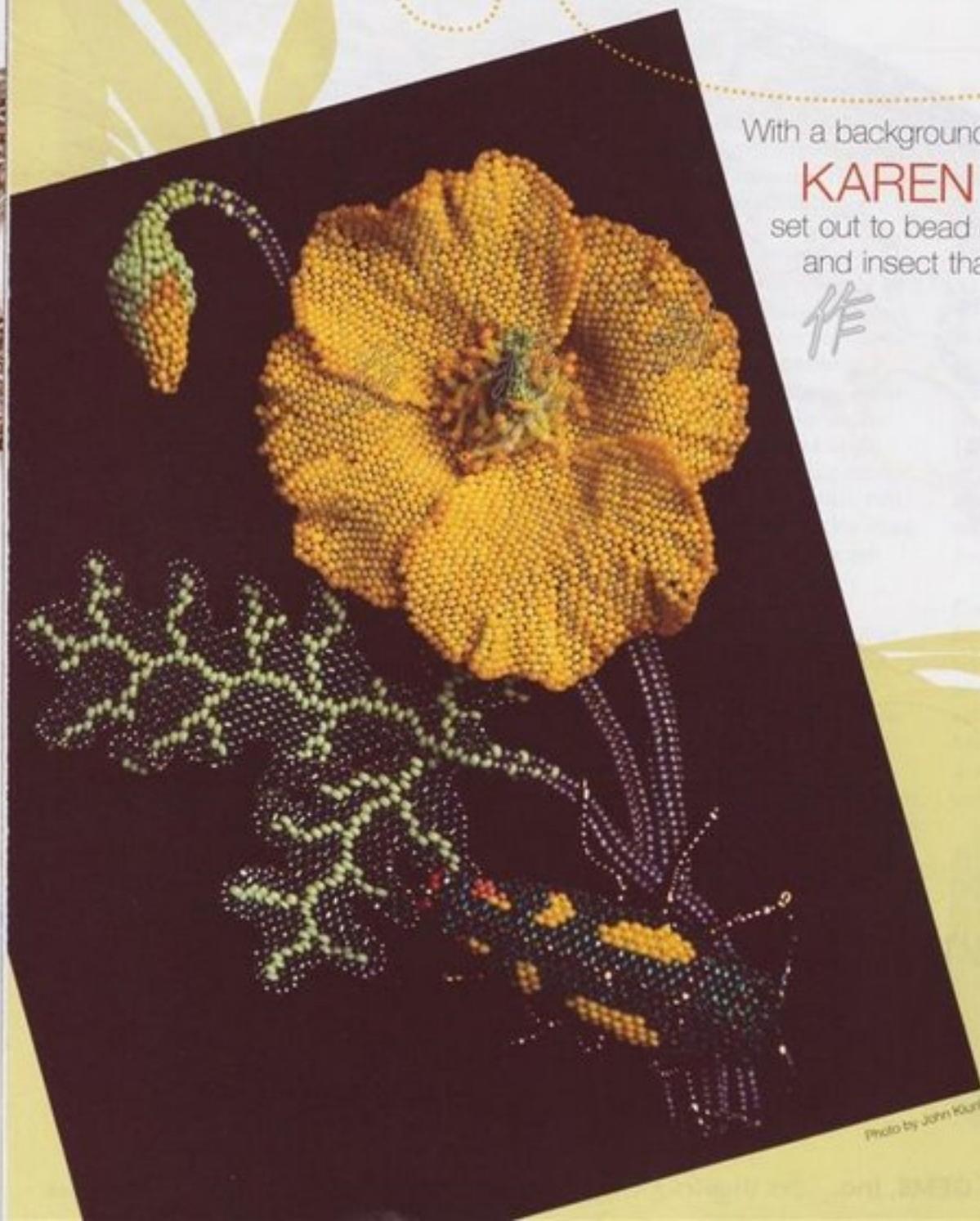
## EDITOR'S NOTE:

To create a loose first row of chain stitches, I started with a slightly larger crochet hook. Then, I switched to a smaller hook to crochet the rows with seed bead loops.





# natural treasure



With a background in botany, artist

**KAREN PAUST**

set out to bead every plant  
and insect that crossed her path

PHOTOGRAPH BY JOHN YOUNK

by Pam O'Connor

<< In this brooch,  
Paust was inspired by  
a wood-boring beetle  
that flew onto her  
porch. She thought it  
was appropriate to  
pair the insect with a  
wood poppy.

Photo by John Younk